1922
Nov.15
NeAmM

PERB IMPRESSIONS OF NOTABLE ETCHINGS

BY BONE, CAMERON, McBEY, WHISTLER, ZORN, BUHOT
HADEN, JACQUE, LEGROS, LEPÈRE, MIELATZ
REMBRANDT, PENNELL AND OTHER MASTERS

FROM THE NOTABLE COLLECTIONS OF

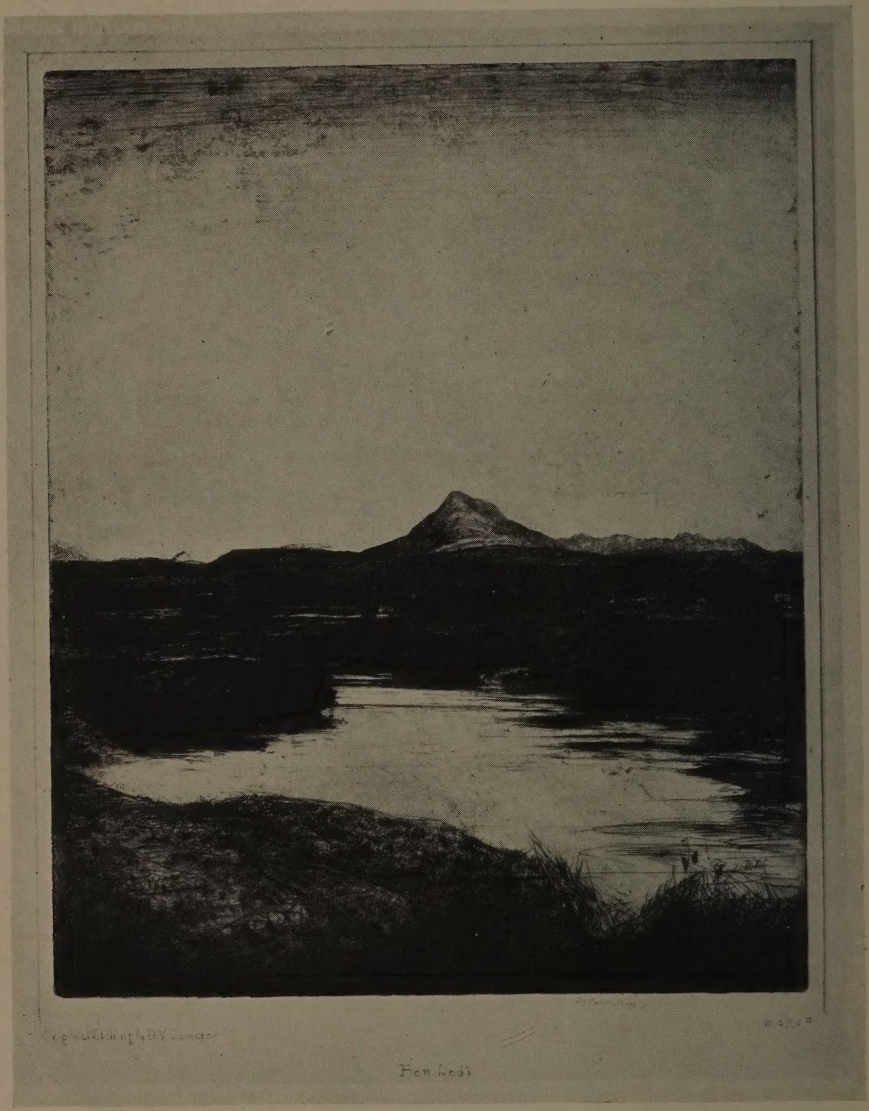
MR. JAMES C. McGUIRE AND MR. JOHN REID
OF NEW YORK CITY
AND FROM OTHER SOURCES, INCLUDING
THE ESTATE OF THE LATE
HUGH L. BOND OF BALTIMORE, MD.

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
COMMENCING MONDAY, NOVEMBER 13TH, 1922

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON WEDNESDAY AND THURSDAY EVENINGS
NOVEMBER 15TH AND 16TH, AT 8:15 O'CLOCK

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION
THE MADISON AVENUE BLOCK
56TH TO 57TH STREETS
ENTRANCE 30 EAST 57TH STREET
NEW YORK CITY



DAVID YOUNG CAMERON

BEN LEDI

[No. 104]

ILLUSTRATED CATALOGUE OF

SUPERB IMPRESSIONS OF NOTABLE ETCHINGS

BY MODERN MASTERS OF THE NEEDLE

WITH EXAMPLES BY SOME OF THE OLD MASTERS

FROM THE NOTABLE COLLECTIONS OF

MR. JAMES C. McGUIRE AND MR. JOHN REID

OF NEW YORK CITY

AND FROM OTHER SOURCES, INCLUDING

THE ESTATE OF THE LATE

HUGH L. BOND OF BALTIMORE, MD.

1922
Nov. 15
NeAmM

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF OWNERS AND OTHERS HEREINAFTER DESIGNATED

ON WEDNESDAY AND THURSDAY EVENINGS

NOVEMBER 15TH AND 16TH, 1922

AT 8:15 O'CLOCK

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

LA4357

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

STATEMENT OF OWNERSHIP

The Superb Collection of Etchings to be sold by order of THE EXECUTRIX OF THE ESTATE OF THE LATE HUGH L. BOND, OF BALTIMORE, MD., is herein catalogued under items, Numbers,—2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 46, 47, 48, 50, 51, 52, 53, 54, 63, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 116, 117, 118, 120, 122, 124, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 144, 156, 157, 158, 159, 160, 173, 174, 175, 176, 177, 178, 180, 181, 182, 183, 184, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 201, 207, 209, 211, 214, 217, 218, 229, 230, 231, 233, 235, 237, 239, 241, 242, 244, 245, 249, 250, 254, 255, 256, 257, 258, 260, 261, 263, 266, 268, 269, 270, 271, 272, 274, 275, 276, 280, 281, 282, 283, 286, 288, 289, 291, 294, 295, 298, 300, 304, 307, 308, 311, 321, 322, 325, 326, 327, 328, 329, 333, 334, 335, 336, 337, 339, 340, 341, 342, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 387, 388, 391, 394, 395, 396, 403, 404, 407, 409, 412, 414, 418, 422, 423, 424, 425, 472, 474, 475 and 476.

A Notable Collection of Etchings from the Portfolio of MR. JOHN REID of New York City, sold by his order, is herein catalogued under items, Numbers,—1, 10, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 49, 109, 125, 164, 165, 166, 167, 168, 169, 170, 171, 172, 179, 185, 199, 200, 202, 203, 204, 205, 206, 208, 210, 212, 213, 215, 216, 219, 220, 221, 222, 223, 224, 225, 226, 232, 234, 236, 238, 240, 243, 246, 247, 248, 251, 252, 253, 259, 262, 264, 265, 267, 273, 277, 278, 279, 284, 285, 287, 290, 292, 293, 296, 297, 299, 301, 302, 303, 305, 306, 309, 310, 313, 338, 343, 344, 345, 346 and 373.

An Important Collection of Zorn Etchings, together with a number of Fine Whistler Lithographs from the Portfolio of MR. JAMES C. McGUIRE of New York City, sold by his order, is herein catalogued under items, Numbers,—28, 377, 389, 390, 392, 397, 398, 402, 406, 408, 411, 413, 415, 417, 419, 420, 421, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 458, 459, 461, 462, 464, 465, 466, 467, 469 and 470.

A Collection of Etchings FROM THE ESTATE OF THE LATE FREDERICK T. HOWARD of New York City, sold by order of Richard B. Aldcroft, Attorney, New York City, is herein catalogued under items, Numbers,—146, 374, 376, 379, 381, 383, 471 and 473.

A Collection of Etchings sold by order of a NEW YORK GENTLEMAN, acting in the Interest of a third party, is herein catalogued under items, Numbers,—56, 57, 58, 59, 60, 64, 141, 145, 150, 375, 378, 380, 382, 385, 386, 393, 399, 400, 401, 405, 410, 416, 457, 460 and 468.

Notable Etchings from the Portfolio of a NEW YORK GENTLEMAN, sold by his order, are herein catalogued under items, Numbers,—119, 121, 123, 161, 162, 163, 312, 314, 315, 316, 317, 318, 319, 320, 323, 330, 331 and 332.

A Consignment of Important Etchings, the Property of an ENGLISH GENTLEMAN, sold by his order, is herein catalogued under items, Numbers,—61, 142, 143, 147, 148, 151, 152, 153, 154, 155, 227, 228 and 384.

A Collection of Etchings sold by order of MR. RICHARD ELY, Attorney of New York City, is herein catalogued under items. Numbers,—55, 62, 149, 324 and 463.

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and, when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

5. Delivery of Purchases. Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the Storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

7. Shipping. Boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavours therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

9. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that in the event of purchases consisting of one or more books for one who has not himself or through his agent been personally at the exhibition or sale, any book may be returned within ten days of the date of sale and the purchaser will be refunded the purchase money therefor, if the book in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should be also stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION
American Art Galleries
The Madison Avenue Block
56th to 57th Streets
Entrance 30 East 57th Street
New York City

At The American Art Galleries

THE MADISON AVENUE BLOCK

56TH TO 57TH STREETS

ENTRANCE, 30 EAST 57TH STREET, NEW YORK CITY

UNRESTRICTED PUBLIC SALE OF

SUPERB IMPRESSIONS OF NOTABLE ETCHINGS

McGUIRE–BOND–REID AND OTHER COLLECTIONS

First Session, Numbers 1 to 228, inclusive

WEDNESDAY EVENING, NOVEMBER 15TH, AT 8:15 O'CLOCK

C. H. BASKETT

Contemporary English Etcher.

BASKETT, C. H.

1. A Light Breeze in the Lower Hope. *Aquatint.*
   Signed in pencil,—*C. A. Baskett del. et imp.* Fine Impression, in perfect condition.
   Height, 10⅞; width, 7⅜ inches.

40.

MARIUS A. J. BAUER

Contemporary Dutch artist. Born at The Hague, in the year 1867.

BAUER, MARIUS A. J.

2. Amiens Cathedral. *Etching.*
   Signed in pencil,—*MB.* Fine Impression, on Japan paper, in perfect condition. Proof, marked *No. 78.*
   Height, 17¼; width, 14⅜ inches. Framed.

15.

BAUER, MARIUS A. J.

3. Benares. *Etching.*
   Signed in pencil,—*M. Bauer.* Fine Impression, on Japan paper, in perfect condition.
   Height, 21¾; length, 26¾ inches. Framed.

60.

BAUER, MARIUS A. J.

4. Entrance to the Temple. *Etching*
Signed in pencil,—*M. Bauer.* Very Fine Impression, on Japan paper, in perfect condition. Proof, marked *No. 32.*
Height, 22½; length, 27¼ inches. Framed.

40.

BAUER, MARIUS A. J.

5. Hyderabad. *Etching.*
Signed in pencil,—*M. Bauer.* Fine Impression, on Japan paper, in perfect condition. Proof, marked *No. 78.*
Height, 22¾; length, 27¼ inches. Framed.

65.

BAUER, MARIUS A. J.

6. The Sacred Camel. *Etching.*
Signed in pencil,—*M. Bauer.* Very Fine Impression, on Japan paper, in perfect condition. Proof, marked *No. 28.*
Height, 22¾; length, 27½ inches. Framed.

60.

CORNELIS BEGA

Dutch Engraver, 1620–1664.

BEGA, CORNELIS

7. Mother at the Inn; Mother Nursing her Child; La Femme Portant un Panier; The Three Drinkers, two impressions: L'Assemblée près de la Cheminée. *Etchings.* All good impressions, in good condition.
Various sizes, about 4¾ by 6 inches and smaller.
Together, 6 pieces.

10.

HANS SEBALD BEHAM

Born in Nürnberg in 1500; died in Frankfort in 1550.

BEHAM, HANS SEBALD

8. The Prodigal Son. *Engraving.*
Bartsch, No. 35. Signed in the plate with the monogram,—*HSB. 1538.* Good impression, in perfect condition.
Height, 2⅞; length, 4½ inches.

15. K

BEHAM, HANS SEBALD

9. Combat of Hercules. *Engraving.*
Bartsch, No. 96. Signed in the plate with the monogram,—*HSB. 1542.* Good impression, in perfect condition.
Height, 2; length, 3⅛ inches.

10. K

EUGÈNE BÉJOT

Contemporary French Etcher.

BÉJOT, EUGÈNE

10. L'ÎLE DE LA CITÉ ET LE PONT NEUF, PARIS. *Etching.*
Signed in pencil,—*E. Béjot.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 7¼; length, 12¾ inches.

10.

FRANK W. BENSON

Contemporary American painter-etcher. Born in Salem, Mass., March 24, 1862.

BENSON, FRANK W.

11. BLUE HERON. *Etching.*
Paff, No. 39. Published State. Signed in pencil,—*Frank W. Benson.* Good impression, in perfect condition. *There were 50 impressions in this state.*
Height, 6; width, 4 inches.

22.50

BENSON, FRANK W.

12. THE LONE GOOSE. *Etching.*
Paff, No. 12. Published State. Signed in pencil,—*Frank W. Benson.* Good impression, in perfect condition. *There were 50 impressions in this state.*
Height, 4; length, 6 inches.

35.

BENSON, FRANK W.

13. THE ALARM. *Etching.*
Paff, No. 111. Published State. Signed in pencil,—*Frank W. Benson.* VERY FINE IMPRESSION, in perfect condition. *There were 80 impressions in this state.*
Height, 7⅞; length, 9⅞ inches.

47.50

BENSON, FRANK W.

14. WILD GEESE. *Etching.*
Paff, No. 112. Published State. Signed in pencil,—*Frank W. Benson.* FINE IMPRESSION, in perfect condition. *There were 72 impressions in this state.*
Height, 6¾; length, 10¾ inches.

40.

BENSON, FRANK W.

15. REDHEADS. *Drypoint.*
Paff, No. 127. First of three published states. Signed in pencil,—*Frank W. Benson.* FINE IMPRESSION, in perfect condition. *There were 27 impressions in this state.*
Height, 5⅞; length, 7⅞ inches.

70.
Kennedy

First Session, Wednesday Evening, November 15th

E. BLAMPIED

Contemporary English etcher.

BLAMPIED, E.

16. Flies. *Drypoint.*
Signed in pencil,—*E. Blampied.* Fine Impression, in perfect condition.
Height, 5; length, 6⅞ inches.

25.

BLAMPIED, E.

17. Fording the Stream. *Drypoint.*
Signed in pencil,—*E. Blampied.* Fine Impression, in perfect condition.
Height, 4⅞; length, 8 inches.

37.50 Kennedy

BLAMPIED, E.

18. Gathering Turnips. *Drypoint.*
Signed in pencil,—*E. Blampied.* Fine Impression, in perfect condition.
Height, 5; length, 7 inches.

20.

BLAMPIED, E.

19. The Stranger. *Drypoint.*
Signed in pencil,—*E. Blampied.* Fine Impression, in perfect condition.
Height, 9⅞; length, 12⅞ inches.

36.

MUIRHEAD BONE

Contemporary Scotch etcher, born in 1876, near Glasgow; living in London. He has achieved renown by subtle drypoints and masterful drawings. "One of the most artistic of all the British etchers, a consummate master of the drypoint medium."—Herman Struck.

BONE, MUIRHEAD

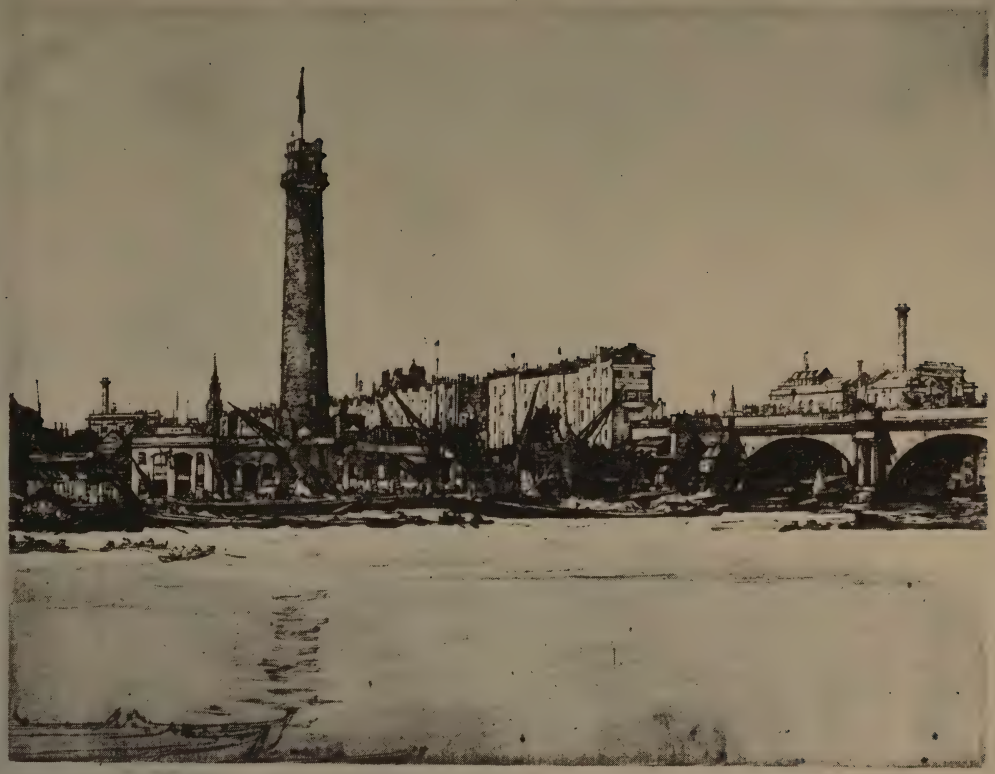
20. Duke of Gordon's House, Leith. *Etching.*
Campbell Dodgson, No. 2. Second State of two. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on French paper, in perfect condition. *There were only 2 impressions in this state.*
Height, 29/16; length, 3⅞ inches.

75. Knoedler

BONE, MUIRHEAD

21. Alterations in the Briggate, Glasgow. *Etching and Drypoint.*
Campbell Dodgson, No. 40. Only State. Signed in penci ,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition. *There were 9 impressions in all, this is one of the 3 printed on Japanese paper in 1907.* The plate was etched in 1899.
Height, 3½; length, 10½ inches.
From the Artist's Private Collection.

110. Knoedler



MUIRHEAD BONE

THE SHOT TOWER

[No. 27]

First Session, Wednesday Evening, November 15th

BONE, MUIRHEAD

22. The Old Jail. Glasgow. *Etching and Drypoint.*
Campbell Dodgson, No. 44. Fifth State of five published states. Signed in pencil,—*Muirhead Bone, 1899.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 5; length, 10 3/16 inches.

110. Knoedler

BONE, MUIRHEAD

23. The Gorbals, Glasgow. *Drypoint.*
Campbell Dodgson, No. 45. First State of two. Signed in pencil,—*Muirhead Bone, 1899.* Beautiful Impression, on Dutch paper, in perfect condition.
Height, 5⅝; length, 6⅛ inches.
From the Artist's Private Collection.

200. Knoedler

BONE, MUIRHEAD

24. Tontine Gates. *Etching and Drypoint.*
Campbell Dodgson, No. 46. Third State of three. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 6⅜; width, 4⅝ inches.

100.

BONE, MUIRHEAD

25. The East Breast, Greenock. *Etching and Drypoint.*
Campbell Dodgson, No. 76. Only State. Signed in pencil,—*The East Breast, Greenock—MB. to JB.—12th, June 1900.* Very Fine Impression, on Dutch paper, in perfect condition. *There were about 30 impressions.*
Height, 6⅝; length, 8½ inches.

125.

BONE, MUIRHEAD

26. Old Glasgow Entry. *Etching.*
Campbell Dodgson, No. 120. Only State. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 7⅞; width, 3 inches.
This subject has also been called *Court of Trongate, Glasgow.*

55.

BONE, MUIRHEAD

27. The Shot Tower. *Drypoint.*
Campbell Dodgson, No. 160. Fifth State of five published states. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition.
Height, 6⅞; length, 9 inches.
[See Illustration]

600.

BONE, MUIRHEAD

28. Mrs. Drummond. *Drypoint.*
Campbell Dodgson, No. 178. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 5¼; width, 3⅞ inches.

80.

MUIRHEAD BONE

Ayr Prison

[No. 29]

First Session, Wednesday Evening, November 15th

BONE, MUIRHEAD

29. Ayr Prison. *Drypoint.*
Campbell Dodgson, No. 179. Only State. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 41 impressions.*
Height, 5; length, 7 inches.

925.

[See Illustration]

"The hills are in Arran, seen across the Firth of Clyde, but topographical details count for little when the subject is romantically treated as here."—J. L. Caw, in "Scottish Painting," 1908, p. 460.

BONE, MUIRHEAD

30. The Yorkshire Smithy. *Drypoint.*
Campbell Dodgson, No. 180. Second State of two. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 10 impressions printed in this state, 20 in all.*
Height, 4½; length, 9¼ inches.

290.

K

BONE, MUIRHEAD

31. The Masts, Lincoln. *Drypoint.*
Campbell Dodgson, No. 183. First State of two. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on O. W. P. paper, in perfect condition. *There were about 10 impressions in this state.*
Height, 9¾; width, 7⅞ inches.

220.

BONE, MUIRHEAD

32. Hove. *Drypoint.*
Campbell Dodgson, No. 197. Only Published State. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition.
Height, 6; length, 9⅞ inches.

150. K

BONE, MUIRHEAD

33. Rye, from Camber. *Drypoint.*
Campbell Dodgson, No. 205. Second State of two published states. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 13 impressions in this state.*
Height, 6; length, 8 inches.

230.

BONE, MUIRHEAD

34. Study for Liberty's Clock. *Drypoint.*
Campbell Dodgson, No. 206. Fifth State of five. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 10 impressions in all 5 states.*
Height, 8⅜; width, 4½ inches.

410.

MUIRHEAD BONE

Demolition of St. James's Hall

[No. 35]

First Session, Wednesday Evening, November 15th

BONE, MUIRHEAD

35. Demolition of St. James's Hall, Exterior. *Drypoint.*
Campbell Dodgson, No. 207. First State of four published states. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 27 impressions in this state.*
Height, 11⅝; width, 11 inches.

450.

[See Illustration]

BONE, MUIRHEAD

36. The Ballantrae Road. *Drypoint.*
Campbell Dodgson, No. 212. Fifteenth State of fifteen. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 67 impressions in all fifteen published states and 4 trial proofs.*
Height, 4⅞; length, 7⅞ inches.

490.

"In the last, and finest state, the artist has achieved the harmonious effect at which he was aiming through a long series of experiments."—Campbell Dodgson.

BONE, MUIRHEAD

37. An Archway, Chioggio. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* Superb Impression, on French paper, in perfect condition. *There were 75 impressions printed.*
Height, 6⅛; length, 7¾ inches.

200.

BONE, MUIRHEAD

38. Ayr Beach. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 3; length, 9 inches.

200.

BONE, MUIRHEAD

39. Liberty's Clock. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition.
Height, 10⅛; width, 4⅝ inches.

460.

BONE, MUIRHEAD

40. On the Y Amsterdam. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 7¾; length, 8¾ inches.

110.

BONE, MUIRHEAD

41. Repairing the Auld Brig, Aire. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* Superb Impression, on Japan paper, in perfect condition. *There were 38 impressions printed.*
Height, 7⅞; length, 10 inches.

225.

BONE, MUIRHEAD

42. STIRLING CASTLE, NO. 1. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 8; length, 10 inches.

180.

BONE, MUIRHEAD

43. THE ALPS FROM THE LIDO. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 4⅝; length, 6¼ inches.

80.

BONE, MUIRHEAD

44. THE FISH MARKET, VENICE. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 9; length, 11½ inches.

175.

BONE, MUIRHEAD

45. WALBERSWICK FERRY. *Drypoint.*
Not in Campbell Dodgson. Signed in pencil,—*Muirhead Bone.* SUPERB IMPRESSION, on Japan paper, in perfect condition.
Height, 7⅝; length, 10 inches.

280.
withdrawn

BONE, MUIRHEAD

46. SHEPHERD'S BUSH. *Drawing.*
Original pen-and-ink drawing, signed in lower right corner,—*M. Bone.* In perfect condition.
Height, 5¼; length, 7⅜ inches.

35

E. BONVIN

BONVIN, E.

47. THE NUN. *Original Crayon drawing.*
Signed in pencil,—*E. Bonwin.* A beautiful study.
Height, 10¼; width, 5⅞ inches. Framed.

withdrawn

FÉLIX BRACQUEMOND

French etcher. Born at Paris in 1833; died in 1915.

BRACQUEMOND, FÉLIX

48. PHEASANTS AT DAWN. *Etching.*
Signed in pencil,—*Bracquemond.* VERY FINE IMPRESSION, in perfect condition.
Height, 9; length, 13⅜ inches.

12.50

First Session, Wednesday Evening, November 15th

BRACQUEMOND, FÉLIX

49. Portrait of Alphonse Legros. *Etching.*
Fine Impression, on Japan paper, margins slightly foxed, otherwise in perfect condition.
Height, 5¾; width, 4⅜ inches.

20.

BRACQUEMOND, FÉLIX

50. The Bather, *Etching.*
Signed in pencil,—*Bracquemond.* Fine Impression, in perfect condition.
Height, 13⅞; width, 10½ inches.

750

FRANK BRANGWYN

Contemporary English painter and etcher. Born in London in 1867.

BRANGWYN, FRANK

51. Cannon Street Station. *Etching.*
Signed in pencil,—*Frank Brangwyn.* Fine Impression, in perfect condition.
Height, 28; length, 29 inches. Framed.

35

BRANGWYN, FRANK

52. Pont Marie, Paris. *Etching.*
Signed in pencil,—*Frank Brangwyn.* Fine Impression, in perfect condition.
Height, 21¾; length, 30 inches. Framed.

4250

BRANGWYN, FRANK

53. The Pont du Tarn, Albi. *Etching.*
Signed in pencil,—*Frank Brangwyn.* Fine Impression, in perfect condition.
Height, 19¾; length, 24¾ inches. Framed.

751

FÉLIX BUHOT

French etcher, born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement."—Léonce Bénédite.

BUHOT, FÉLIX

54. Pluie et Parapluie. *Etching.*
Bourcard, No. 68. Second State of two. Signed with the *Red Owl* stamp.
Fine Impression, on Dutch paper, in perfect condition.
Height, 4⅝; width, 3⅛ inches.

35.

BUHOT, FÉLIX

55. LETTRES DE MON MOULIN. *Etchings.*
Bourcard, Nos. 109 to 113. First State, Proofs on Japan paper. SUPERB SET, in perfect condition.
Height of each, 7; width, 4½ inches.
Together, 5 pieces.

32 50

Five subjects, illustrations to "Lettres de Mon Moulin" par *Alphonse Daudet.* VERY FINE SET. Titles as follows,—
No. 109. Title, Lettres de Mon Moulin.
No. 110. La Diligence de Beaucaire.
No. 111. Le Secret du Maître Cornille.
No. 112. Le Curé de Cucugnan.
No. 113. Les Vieux.

BUHOT, FÉLIX

56. LA PLACE PIGALEEN 1878. *Etching, Drypoint and Aquatint.*
Bourcard, No. 129. Fifth State of five. Signed in the plate, and with the *Red Owl* stamp. VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 9½; length, 13⅜ inches.

~~60.~~ 52 50

BUHOT, FÉLIX

57. LA TRAVERSÉE. *Etching, Drypoint and Aquatint.*
Bourcard, No. 143. Second State of two. Signed on the plate and with the *Red Owl* stamp. BEAUTIFUL IMPRESSION, on French paper, in perfect condition.
Height, 12⅝; width, 9½ inches.

45.

BUHOT, FÉLIX

58. LES GRANDES CHAUMIÈRES. *Drypoint.*
Bourcard, No. 150. Fourth State of five. Signed with the *Red Owl* stamp. FINE IMPRESSION, on French paper, in perfect condition.
Height, 5⅝; length, 10⅞ inches.

32 50

BUHOT, FÉLIX

59. LES BERGERIES, SOLEIL COUCHANT. *Drypoint.*
Bourcard, No. 151. Fourth State of four. Signed on the plate and with the *Red Owl* stamp. FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 5¼; length, 10¾ inches.

27 50

BUHOT, FÉLIX

60. WESTMINSTER, CLOCK TOWER. *Etching, Drypoint and Aquatint.*
Bourcard, No. 156. Fourth State of six. VERY FINE EARLY IMPRESSION, on heavy Dutch paper, in perfect condition.
Height, 11⅛; length, 15⅞ inches.

45.

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BUHOT, FÉLIX

61. Environs de Gravesand. *Etching, Aquatint and Drypoint.*
Boucard, No. 157. Signed with the *Red Owl* stamp. Fine Impression, on Japan paper, in perfect condition.
Height, 10¼; length, 13¾ inches.

30.—

BUHOT, FÉLIX

62. Les Esprits des Villes Mortes. *Etching and Aquatint.*
Bourcard, No. 160. Third State of five, with false margin. Signed in pencil,—*Felix Buhot.* Fine Impression, printed in brown ink, on dark brown prepared paper, margin unfinished, has only a few sketches on sides and top, the following title is written in Buhot's handwriting,—*Au dessus des Monts à Travers les prés, les Vents apaisés du Soir, Nuages de feu des Cieux diaprés, Perisprits humains nous venons revoir, Légères cohortes qu'emportent, Les vieux clochers des Villes Mortes.* In perfect condition.
Height, 13; length, 17⅝ inches.

27 50/

BUHOT, FÉLIX

63. Les Esprits des Villes Mortes. *Etching and Aquatint.*
Bourcard, No. 160. Fifth State of five. Signed in pencil,—*Felix Buhot.* Very Fine Impression, in brown ink on Dutch paper, in perfect condition.
Height, 11⅜; length, 15⅜ inches.

17 50

BUHOT, FÉLIX

64. Taverne du Bagne. *Etching, Aquatint and Drypoint.*
Bourcard, No. 163. Third State of three. Signed in the plate and with the *Red Owl* stamp. Very Fine Impression, on Dutch paper, in perfect condition.
Height, 13⅜; length, 17¾ inches.

50.—

BUHOT, FÉLIX

65. La Falaise. Baie de Saint-Malo. *Etching, Aquatint and Drypoint.*
Boucard, No. 165. Fifth State of five. Signed with the *Red Owl* stamp. Very Fine Impression, on Dutch paper, in perfect condition.
Height, 11⅞; length, 15¾ inches.

57 50/

BUHOT, FÉLIX

66. Les Oies. *Etching and Aquatint.*
Bourcard, No. 166. Fourth State of four. Signed in pencil,—*Felix Buhot.* Good impression, on Japan paper, margins slightly foxed.
Height, 6; length, 10⅛ inches.

20.—

DAVID YOUNG CAMERON

Contemporary painter-etcher of high merit. Born at Glasgow in 1865. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain.

"In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wide field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—FREDERICK KEPPEL.

CAMERON, DAVID YOUNG

67. WHITE HORSE CLOSE. *Etching.*
Rinder, No. 86. First State of two. Signed in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, on French paper, in perfect condition. On lower margin in Cameron's handwriting,—*White Horse Close, Edinburgh, 1st State, one of three proofs printed.*
130.
Height, 4¼; length, 7⅛ inches.
In the old hostelry at the end of this Edinburgh "close" Dr. Johnson stayed.

CAMERON, DAVID YOUNG

68. OUDE KERK, AMSTERDAM. *Etching.*
Rinder, No. 117. Second State of two. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition. *No. 3 in "North Holland Set."*
230.
Height, 8½; length, 9⅞ inches.
The apse of the Gothic church in which Saskia, wife of Rembrandt, is buried.

CAMERON, DAVID YOUNG

69. THE ROKIN, AMSTERDAM. *Etching.*
Rinder, No. 119. Second State of two. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition. *No. 5 in "North Holland Set."*
120.
Height, 4½; length, 6⅞ inches.

CAMERON, DAVID YOUNG

70. A DUTCH DAMSEL. *Etching.*
Rinder, No. 125. Only State. Signed in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, on French paper, in perfect condition. *No. 11 in "North Holland Set."*
340.
Height, 10½; width, 7⅜ inches.

CAMERON, DAVID YOUNG

71. DUTCH INTERIOR. *Etching.*
Rinder, No. 133. Only State. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition. *No. 19 in "North Holland Set."*
90.
Height, 5⅜; length, 10⅞ inches.

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CAMERON, DAVID YOUNG

72. The Stairs, Rowallan. *Etching.*
Rinder, No. 173. Only State. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, thin along upper margin and in three other parts.
Height, 10; width, 7¾ inches.

170.

CAMERON, DAVID YOUNG

73. The Monastery. *Etching.*
Rinder, No. 206. Second State of two. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 3 in "North Italian Set."*
Height, 9¼; length, 11⅜ inches.

190.

CAMERON, DAVID YOUNG

74. A Venetian Convent. *Etching.*
Rinder, No. 207. Only State. Signed in pencil,—*D. Y. Cameron.* Good impression, on French paper, in perfect condition. *No. 4 in "North Italian Set."*
Height, 6½; length, 8½ inches.

140.

CAMERON, DAVID YOUNG

75. Paolo Salviati. *Etching.*
Rinder, No. 208. Only State. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 5 in "North Italian Set."*
Height, 9⅝; width, 7⅞ inches.
From the Arthur Collection.

150.

CAMERON, DAVID YOUNG

76. San Giorgio Maggiore. *Etching.*
Rinder, No. 213. Only State. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 10 in "North Italian Set."*
Height, 9; length, 15⅜ inches.

310.

CAMERON, DAVID YOUNG

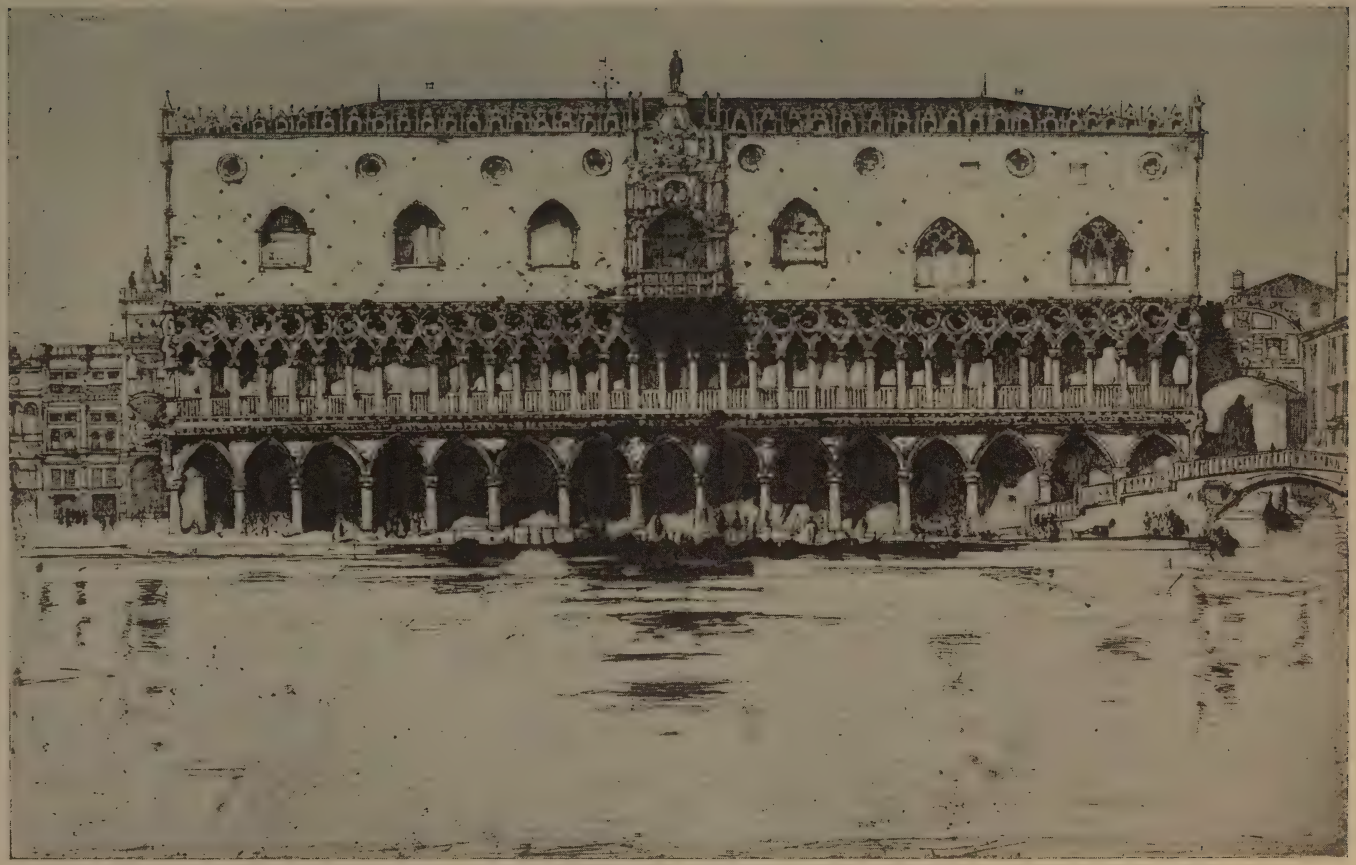
77. Two Bridges. *Etching.*
Rinder, No. 214. Second State of two. Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, on French paper, has pin hole in sky, otherwise in perfect condition. *No. 11 in "North Italian Set."*
Height, 8¼; length, 10⅜ inches.

150.

CAMERON, DAVID YOUNG

78. Farm Gateway, Campagnetta. *Etching.*
Rinder, No. 222. Fourth State of four. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 19 in "North Italian Set."*
Height, 10¼; width, 6¼ inches.

190.



DAVID YOUNG CAMERON

Doge's Palace

[No. 84]

First Session, Wednesday Evening, November 15th

CAMERON, DAVID YOUNG

79. Ponte Vecchio, Florence. *Etching.*
Rinder, No. 224. Second State of two. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on French paper, in perfect condition.
Height, 8¼; length, 11⅞ inches.

270. Rosenbach

CAMERON, DAVID YOUNG

80. The Wine Farm, North Italy. *Etching.*
Rinder, No. 227. Second State of two. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition. *No. 24 in "North Italian Set."*
Height, 8 1/16; length, 9 15/16 inches.

90.

CAMERON, DAVID YOUNG

81. Old Houses, Rouen. *Etching.*
Rinder, No. 275. Only State. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition. Very Rare, *5 or 6 impressions only.*
Height, 5¼; length, 7⅞ inches.

120.

CAMERON, DAVID YOUNG

82. House of Joannis Darius. *Etching and Drypoint.*
Rinder, No. 309. Undescribed State between the first and second. Signed in pencil,—*D. Y. Cameron.* Superb Impression, on Japan paper, in perfect condition.
Height, 12¾; width, 6⅝ inches.

435.

CAMERON, DAVID YOUNG

83. Elcho on the Tay. *Etching.*
Rinder, No. 312. Only State. Signed in pencil,—*D. Y. Cameron.* Superb Impression, on Japan paper, upper corners slightly foxed, otherwise in perfect condition.
Height, 10½; length, 14 inches.

280.

CAMERON, DAVID YOUNG

84. Doge's Palace. *Etching and Drypoint.*
Rinder, No. 326. Second State of two. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on French paper, in perfect condition.
Height, 9¾; length, 15¾ inches.
[See Illustration]

550. ilt

CAMERON, DAVID YOUNG

85. North Porch, Honfleur. *Etching.*
Rinder, No. 360. Second State of four. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 14¾; width, 7½ inches.

370. Rosenbach

DAVID YOUNG CAMERON

The Gateway, Bruges

[No. 92]

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CAMERON, DAVID YOUNG

86. Pont Neuf. *Etching.*
Rinder, No. 361. Second State of two. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on green paper, in perfect condition. *No. 1 in "Paris Set."*
Height, 6; length, 12¼ inches.

260.

CAMERON, DAVID YOUNG

87. Saint Germain l'Auxerrois. *Etching and Drypoint.*
Rinder, No. 362. Second State of three. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 2 in "Paris Set."*
Height, 12⅝; width, 6½ inches.
"From the little tower of this church, where Watteau attended Mass, the signal for the massacre of St. Bartholomew was given on August 24, 1572."—Rinder.

260.

CAMERON, DAVID YOUNG

88. Restaurant Cavalier. *Etching and Drypoint.*
Rinder, No. 365. Fourth State of four. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition. *No. 5 in "Paris Set."*
Height, 8 1/16; length, 9 1/16 inches.

200.

CAMERON, DAVID YOUNG

89. Murthly on the Tay. *Etching and Drypoint.*
Rinder, No. 376. Second State of two. Signed in pencil,—*D. Y. Cameron.* Beautiful Impression, on Japan paper, in perfect condition.
Height, 3⅞; length, 10⅛ inches.

150.

CAMERON, DAVID YOUNG

90. Still Waters. *Etching and Drypoint.*
Rinder, No. 381. Fourth State of four. Signed in pencil,—*D. Y. Cameron.* Superb Impression, on Japan paper, in perfect condition.
Height, 6; length, 12⅛ inches.
"An etching of the Tay."—Rinder.

460.

CAMERON, DAVID YOUNG

91. Mar's Work, Stirling. No. 2. *Etching and Drypoint.*
Rinder, No. 386. Fourth State of four. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.
Height, 9⅞; width, 6¾ inches.

210. Rosenbach

CAMERON, DAVID YOUNG

92. The Gateway of Bruges. *Etching and Drypoint.*
Rinder, No. 387. Third State of three. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition. *No. 1 in "Belgian Set."*
Height, 12⅞; width, 7⅜ inches.
[See Illustration]
Shows the Porte de Grand, with a distant view of the Belfry.

525. Thal

DAVID YOUNG CAMERON

THE FIVE SISTERS—YORK MINSTER

[No. 95]

First Session, Wednesday Evening, November 15th

CAMERON, DAVID YOUNG

93. La Maison Noire, Bruges. *Etching and Drypoint.*
Rinder, No. 389. Only State. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition. *No. 3 in "Belgian Set."*
Height, 12¼; width, 4¾ inches.

160.

CAMERON, DAVID YOUNG

94. Dinant. *Etching and Drypoint.*
Rinder, No. 395. Third State of three. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, thin spot at back near lower right corner. *No. 9 in "Belgian Set."*
Height, 8; length, 14 inches.
Notre Dame is visible behind the house fronts on the left.

300. Rosenbach

CAMERON, DAVID YOUNG

95. The Five Sisters, York Minster. *Etching and Drypoint.*
Rinder, No. 397. Third State of four. Signed in pencil,—*D. Y. Cameron.* Superb Impression, on Japan paper, in perfect condition. *Only 30 impressions taken.* The Artist's Masterpiece.
Height, 15¼; width, 7⅛ inches.

[See Illustration]

"This, perhaps the loveliest of great English windows, is also more than any other a subject for the etcher, as its beauty is less that of a jewel-colour than of a light-interpenetrated design."—Rinder.

850. Schuh.

CAMERON, DAVID YOUNG

96. On the Ourthe. *Etching and Drypoint.*
Rinder, No. 398. Third State of three. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition.
Height, 4¼; length, 6¼ inches.
"On the bank of the Ourthe is the ruined castle of Amblève, associated with the mediaeval legend of the Quatre Fils Aymon, and with William de la Marck, the 'Wild Boar of the Ardennes,' whose exploits are vividly described in 'Quentin Durward.' "—Rinder.

90.

CAMERON, DAVID YOUNG

97. Afterglow (or Evening) on the Findhorn. *Etching and Drypoint.*
Rinder, No. 399. Second State of two. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on old French paper, in perfect condition.
Height, 9; width, 8 1/16 inches.

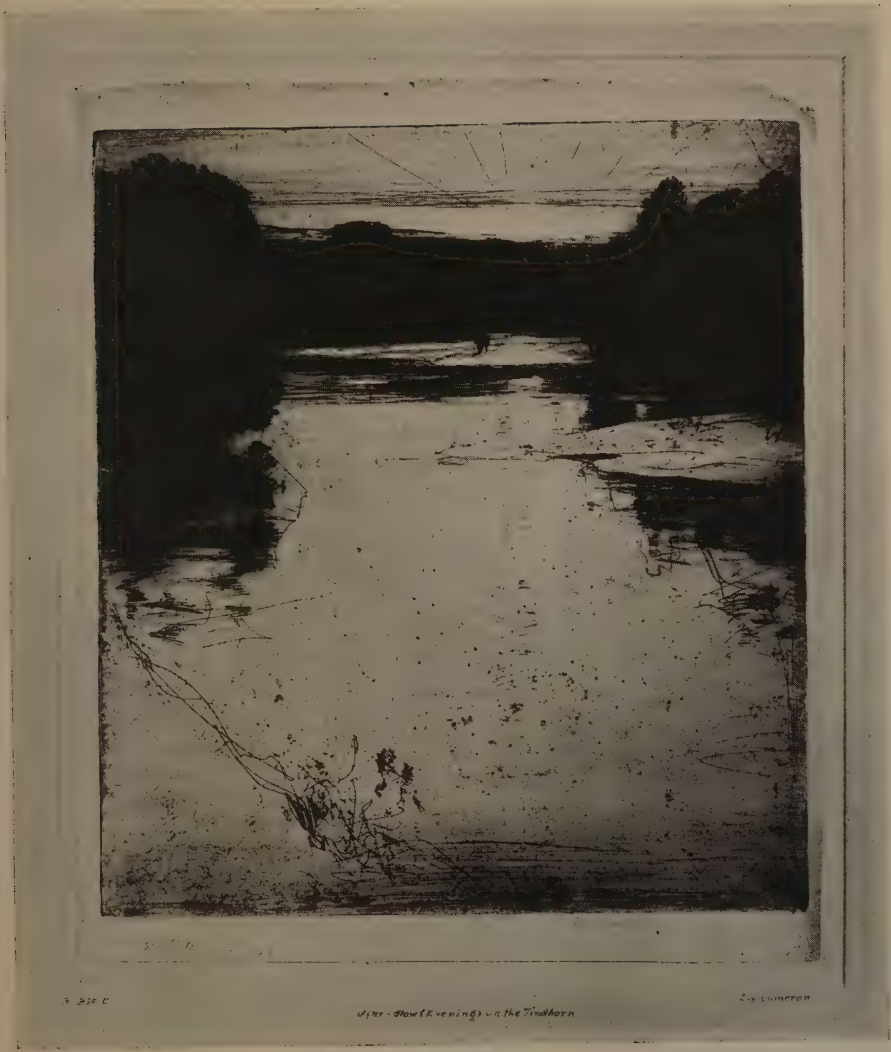
[See Illustration]

575. Hill

CAMERON, DAVID YOUNG

98. The Little Devil of Florence. *Etching and Drypoint.*
Rinder, No. 401. First State of two. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.
Height, 14⅞; width, 8⅝ inches.

60.



DAVID YOUNG CAMERON

AFTERGLOW

[No. 97]

First Session, Wednesday Evening, November 15th

CAMERON, DAVID YOUNG

99. The Desert. *Etching and Drypoint.*
Rinder, No. 410. Fourth State of four. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.
Height, 9½; length, 13⅞ inches.
The fragment of Pyramid seen in the etching forms part of the great *Gizeh Group.*

200.

CAMERON, DAVID YOUNG

100. Beauvais. *Etching and Drypoint.*
Rinder, No. 412. Tenth State of ten. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on French paper, in perfect condition.
Height, 10⅛; width, 8⅛ inches.

180.

CAMERON, DAVID YOUNG

101. The Mosque Doorway. *Etching and Drypoint.*
Rinder, No. 413. Third State of four. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition. *Only 42 impressions taken.*
Height, 16⅜; width, 8 inches.

290.

CAMERON, DAVID YOUNG

102. Street in Cairo. *Etching and Drypoint.*
Rinder, No. 414. Fifth State of five. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.
Height, 14⅜; width, 8⅞ inches.

135.

CAMERON, DAVID YOUNG

103. The Wingless Chimera. *Etching and Drypoint.*
Rinder, No. 416. Eighth State of eight. Signed in pencil, —*D. Y. Cameron.* Fine Impression, on Dutch paper, in perfect condition.
Height, 7⅝; length, 9⅜ inches.

115.

CAMERON, DAVID YOUNG

104. Ben Ledi. *Etching and Drypoint.*
Rinder, No. 424. Second State of two. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 14⅞; width, 11⅞ inches.
[See Frontispiece for Illustration]
The Gaelic name *Ben Ledi,* 'The Hill of God,' is said to have originated in the Beltane mysteries celebrated on its summit.

sold.

CAMERON, DAVID YOUNG

105. Arran Peaks. *Etching.*
Not in Rinder. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition.
Height, 9⅞; length, 13⅞ inches.

90.

CAMERON, DAVID YOUNG

106. CAIRNGORMS. *Drypoint.*
Not in Rinder. Signed in pencil,—*D. Y. Cameron.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 8⅞; length, 13⅞ inches.

140.

CAMERON, DAVID YOUNG

107. TEWKESBURY ABBEY. *Etching and Drypoint.*
Not in Rinder. Signed in pencil,—*D. Y. Cameron.* SUPERB IMPRESSION, on French paper, in perfect condition.
Height, 16⅝; width, 8⅞ inches.

210.
Rosenbach

CAMERON, DAVID YOUNG

108. NITHSDALE. *Drypoint.*
Not in Rinder. Signed in pencil,—*D. Y. Cameron.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 6; length, 12⅝ inches.

100.

MARY CASSATT

Born at Pittsburgh in 1855. She studied at the Pennsylvania Academy of Fine Arts and later with Degas. She has won for herself the position of one of the foremost depicters of child life in France and America.

CASSATT, MARY

109. ENFANT APPUYÉE PRÈS DE SA MÈRE. *Drypoint.*
Signed in pencil,—*Mary Cassatt.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 9⅞; width, 6⅞ inches.

JEAN BAPTISTE CAMILLE COROT

Celebrated French painter and etcher. Born in Paris, 1796; died there in 1875.

COROT, JEAN BAPTISTE CAMILLE

110. VILLE-D'AVRAY, L'ETANG AU BATELIER. *Etching.*
Delteil, No. 3. Third State of three. Signed in the plate,—*Corot.* VERY FINE IMPRESSION, in brown ink on French paper, in perfect condition.
Height, 2⅞; length, 4¾ inches.

COROT, JEAN BAPTISTE CAMILLE

111. UN LAC DU TYROL. *Etching.*
Delteil, No. 4. Third State of four. Signed in the plate,—*Corot.* FINE IMPRESSION, on parchment, in perfect condition.
Height, 4½; length, 6⅞ inches.

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SAMUEL COUSINS

Born in Exeter in 1801; died in London, May 7, 1887. Pupil of S. W. Reynolds. "Un des meilleurs graveurs anglais de ce siècle."—Henri Beraldi.

COUSINS, SAMUEL

112. The Countess of Blessington. *Mezzotint.*
Whitman, No. 19. First State. After Sir Thomas Lawrence. Fine Impression, in perfect condition.
Height, 8¼; width, 6½ inches. Framed.

COUSINS, SAMUEL

113. Countess Elizabeth Mary Grosvenor. *Mezzotint.*
Whitman, No. 77. After Sir Thomas Lawrence. Brilliant Proof, in perfect condition.
Height, 9½; width, 7⅞ inches. Framed.

COUSINS, SAMUEL

114. Master Hope. *Mezzotint.*
Whitman, No. 87. After Sir Thomas Lawrence. Fine Impression, signed in pencil,—*Samuel Cousins.* In perfect condition.
Height, 7¼; width, 6⅞ inches.

COUSINS, SAMUEL

115. Master Lambton. *Mezzotint.*
Whitman, No. 98. First State. After Sir Thomas Lawrence. Very Fine Proof before All Letters, with small margins, in perfect condition.
Height, 15⅜; width, 11⅝ inches.

COUSINS, SAMUEL

116. Nature. *Mezzotint.*
Whitman, No. 205. After Sir Thomas Lawrence. Very Fine Impression, with small margins, in perfect condition.
Height, 7¼; width, 7 inches.

COUSINS, SAMUEL

117. The Sunshine of Love. *Mezzotint.*
Whitman, No. 225. First State. After John Raoux. Fine Impression, in perfect condition.
Height, 12; width, 9½ inches. Framed.

CHARLES FRANÇOIS DAUBIGNY

French painter and etcher, born in Paris in 1817; died in Paris in 1878

DAUBIGNY, CHARLES FRANÇOIS

118. Les Bords du Cousin, Effet du Soir. *Etching.*
Henriet, No. 63. Fourth State of four. Signed in the plate,—*Daubigny.* Good impression, on India paper, in perfect condition.
Height, 5⅞; width, 4⅝ inches.

DAUBIGNY, CHARLES FRANÇOIS

119. L'AUTOMNE, SOUVENIR DU MORVAN. *Etching.*
Henriet, No. 66. First State of five. Signature etched in the lower margin. Superb impression, printed on Holland paper. IN PERFECT CONDITION. OF THE GREATEST RARITY.
Height, 4⅝; length, 7⅞ inches.
From the Giacomelli Collection.

DAUBIGNY, CHARLES FRANÇOIS

120. LE BAC; SOUVENIR DES ILES BEZONS. *Etching.*
Henriet, No. 68. Only State. Good impression, on French paper, slightly stained.
Height, 6⅜; width, 3⅞ inches.

DAUBIGNY, CHARLES FRANÇOIS

121. LES CHARRETTES DE ROULAGE; SOUVENIR DU MORVAN. *Etching.*
Henriet, No. 70. Proof before the printer's name. Signature etched in the lower margin. SUPERB IMPRESSION, printed on India paper. IN PERFECT CONDITION. VERY RARE.
Height, 3½; length, 5⅞ inches.
From the Giacomelli Collection.

DAUBIGNY, CHARLES FRANÇOIS

122. LE BAC DE BEZONS. *Etching.*
Henriet, No. 74. Second State of two. Signed in the plate,—*Daubigny.* FINE IMPRESSION, on India paper, in perfect condition.
Height, 3⅞; length, 6⅜ inches.

DAUBIGNY, CHARLES FRANÇOIS

123. SOLEIL COUCHANT. *Etching.*
Henriet, No. 84. First State of two. Signature etched in lower margin. SUPERB IMPRESSION, printed on India paper. IN PERFECT CONDITION.
Height, 4½; length, 7¼ inches.
From the Giacomelli Collection.

DAUBIGNY, CHARLES FRANÇOIS

124. L'ARBRE AUX CORBEAUX. *Etching.*
Henriet, No. 110. Only State. Signed in the plate,—*Daubigny.* Good impression, on Japan paper.
Height, 7⅛; length, 11 inches.

HILAIRE GERMAIN EDGAR DEGAS

Celebrated French painter and etcher, born at Paris in 1834; died in 1917.

DEGAS, HILAIRE GERMAIN EDGAR

125. LE GRAVEUR JOSEPH TOURNY. *Etching.*
Delteil No. 4. VERY FINE IMPRESSION on India paper in perfect condition. EXTREMELY RARE.
Height 9⅛; width 5⅝ inches.

P. DUPONT

Contemporary Dutch etcher.

DUPONT P.

126. Feeding Time: Apple Blossoms. *Etchings.*
Signed in pencil—*Dupont.* Good impressions, in perfect condition. Editions limited to 100 impressions.
Height, 10½; length, 13¼ inches.
Together, 2 pieces.

ALBRECHT DÜRER

Born, Nürnberg, in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

DÜRER, ALBRECHT

127. Coat-of-Arms with a Skull. *Engraving.*
Bartsch, No. 101. Signed in the plate with the monogram,—*AD. 1503.* Good impression, has heavy fold over left shoulder of lady, and slightly stained.
Height, 8⅝; width, 6¼ inches.

55

GERARD EDELINCK

Celebrated Dutch engraver, born in 1649; died in 1707.

EDELINCK, GERARD

128. Philippe de Champaigne. *Line-engraving, 1676.*
Robert Dumesnil, No. 164. First State. Good impression, with the inscription, few stains, otherwise in perfect condition.
Height, 14⅜; width, 13 inches.
From the Carl Schloesser Collection.

MARIANO FORTUNY

Celebrated Spanish painter and etcher, born in 1836; died in 1874.

FORTUNY, MARIANO

129. An Arquebusier. *Pen-and-Ink Drawing.*
Signed in lower right corner,—*Fortuny.* A very fine and characteristic example of the artist's work.
Height, 10½; width, 8¼ inches. Framed.

NORBERT GOENEUTTE

Modern French etcher.

GOENEUTTE, NORBERT

130. ENTRANCE TO GRAND CANAL, VENICE: ANVERS. *Etchings.*
Signed in pencil,—*Norbert Goeneutte.* Good impressions, in perfect condition.
Height, 10⅛; length, 16¼ inches.
Together, 2 pieces.

FRANCISCO GOYA

Celebrated Spanish painter, etcher, aquatinter and lithographer, born in 1746; died in 1828.

GOYA, FRANCISCO

131. AND THIS IS WHY HIS HOUSE BURNS. *Etching and Aquatint.*
Lefort and Hofmann, No. 18. FINE IMPRESSION, with the title, in perfect condition.
Height, 7⅛; width, 4¾ inches.
"He cannot get his trousers on, and continues to question his lamp until the fire engines extinguish it. How great, then, is the power of wine."

GOYA, FRANCISCO

132. "HUSH". *Etching and Aquatint.*
Lefort and Hofmann, No. 28. FINE IMPRESSION, with the title, in perfect condition.
Height, 7½; width, 5 inches.
"Excellent mother for a confidential errand."

GOYA, FRANCISCO

133. THE BLOWERS OF WIND. *Etching and Aquatint.*
Lefort and Hofmann, No. 48. FINE IMPRESSION, with the title, in perfect condition.
Height, 7½; width, 5 inches.
"The wind-blowing demons are the most wearisome of all, and the least intelligent in the art of sorcery. If they understood anything they would not be wind-blowers."

GOYA, FRANCISCO

134. THERE THEY GO. *Etching.*
Lefort and Hofmann, No. 66. FINE IMPRESSION, with the title, in perfect condition.
Height, 7¾; width, 4⅞ inches.
"Here is a sorceress riding in company with a lame devil. This poor devil, however, mocked by all the world, fails not at times to make himself useful."

First Session, Wednesday Evening, November 15th

CHARLES STORM VAN 'S GRAVESANDE

Contemporary Dutch painter-etcher. Born at Breda in 1841; living in Brussels. Félicien Rops first suggested to him the use of the needle, which he did with such skill and application, that he is now considered the Dean among the Dutch etchers.

GRAVESANDE, CHARLES STORM VAN 'S

135. Amsterdam: On the Scheldt. *Etching and Drypoint.*
Signed in pencil,—*Ch. Storm van 's Gravesande.* Good impressions, in perfect condition.
Height, 10⅝; length, 15⅜ inches.
Together, 2 pieces.

GRAVESANDE, CHARLES STORM VAN 'S

136. Bloemendall, Environs of Haarlem: Zandroort Beach. *Etchings.*
Signed in pencil,—*Ch. Storm van's Gravesande.* Good impressions, in perfect condition.
Height, 6½; length, 11 inches.
Together, 2 pieces.

GRAVESANDE, CHARLES STORM VAN 'S

137. Canal Pres Rynsburg: After the Storm. *Etching and Drypoint.*
Signed in pencil,—*Ch. Storm van 's Gravesande.* Good impressions, in perfect condition.
Height, 8; length, 13 inches.
Together, 2 pieces.

GRAVESANDE, CHARLES STORM VAN 'S

138. Ferme au Bord du Lac d'Abconde. *Etching.*
Signed in the plate. Very Fine Early Impression, on India paper, in perfect condition.
Height, 3½; length, 6 inches.

GRAVESANDE, CHARLES STORM VAN 'S

139. Le Lac d'Abconde. *Etching.*
Signed in the plate. Very Fine Early Impression, on India paper, in perfect condition.
Height, 3⅛; length, 5½ inches.

GRAVESANDE, CHARLES STORM VAN 'S

140. Le Lac d'Abconde. *Etching.*
Signed in pencil,—*Ch. Storm van 's Gravesande.* Fine Impression, on India paper, in perfect condition.
Height, 5; length, 8⅞ inches.

SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818: died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

141. KENSINGTON GARDENS. (Small Plate.) *Etching.*
Harrington, No. 12. Third State of three. Signed in the plate,—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

HADEN, SIR FRANCIS SEYMOUR

142. EGHAM LOCK. *Etching.*
Harrington, No. 16. Second State of two. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 5⅞; length, 8¾ inches.

HADEN, SIR FRANCIS SEYMOUR

143. SHERE MILL POND. (The Small Plate.) *Etching.*
Harrington, No. 37. Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 4½; length, 6⅝ inches.

HADEN, SIR FRANCIS SEYMOUR

144. A SUNSET IN IRELAND. *Drypoint.*
Harrington, No. 51. Second published State of two. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 5½; length, 8½ inches.
"Hayden's best work in drypoint, and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty."—ATHERTON CURTIS.

HADEN, SIR FRANCIS SEYMOUR

145. HORSLEY'S HOUSE AT WILLESLEY. *Etching.*
Harrington, No. 99. Only Published State. Signed in Pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 7; length, 9⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

146. THE HERD. *Etching.*
Harrington, No. 128. Only Published State. Signed in the plate,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.
Height, 5½; length, 8¼ inches. Framed.

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HADEN, SIR FRANCIS SEYMOUR

147. The Three Sisters. *Etching.*
Harrington, No. 129. Second State of two. Signed in pencil,—*Seymour Haden.* Fine Impression, on Dutch paper, in perfect condition.
Height, 5½; length, 8¼ inches.

HADEN, SIR FRANCIS SEYMOUR

148. Breaking up of the Agamemnon. *Etching.*
Harrington, No. 145. Signed in pencil,—*Seymour Haden.* Fine Impression, on French paper, in perfect condition. On lower margin is written, —*This proof on Old French paper, very fine proof, F. Goulding, Printer.*
Height, 7½; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

149. The Pool Dornie. *Etching.*
Harrington, No. 158. Second State of two. Signed in pencil,—*Seymour Haden.* Fine Impression. In perfect condition.
Height, 6¼; length, 10½ inches.

HADEN, SIR FRANCIS SEYMOUR

150. Windmill Hill, No. 2. *Drypoint.*
Harrington, No. 164. Second State of two. Signed in pencil,—*Seymour Haden.* Fine Impression, on Dutch paper, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

151. The Keep. *Drypoint.*
Harrington, No. 168. Signed in pencil,—*Seymour Haden.* Fine Impression, on French paper, in perfect condition.
Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

152. Challow Farm. *Drypoint.*
Harrington, No. 175. Only Published State. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
Height, 6; length, 8⅞ inches.

HADEN, SIR FRANCIS SEYMOUR

153. Dusty Millers. *Etching.*
Harrington, No. 182. Signed in pencil,—*Seymour Haden.* Fine Impression, on Japan paper, in perfect condition.
Height, 5½; length, 8¾ inches.

HADEN, SIR FRANCIS SEYMOUR

154. Lancashire River. *Etching and Drypoint.*
Harrington, No. 215. Signed in pencil,—*Seymour Haden.* Fine Impression, on Dutch paper, in perfect condition.
Height, 11; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

155. GRAYLING FISHING. *Mezzotint.*
Harrington, No. 241. Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅜; length, 11½ inches.

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN

156. MONT ST. MICHEL. *Etching.*
Armstrong, No. 27. Signed in pencil,—*Axel H. Haig.* FINE IMPRESSION, in perfect condition. *Edition limited to 500 proofs.*
Height, 34¼; width, 24½ inches. Framed.

CHILDE HASSAM

American painter and etcher. Born at Boston in 1859.

HASSAM, CHILDE

157. COS COB DOCK. *Etching.*
Signed in pencil,—*C. H. imp.* VERY FINE IMPRESSION, in perfect condition.
Height, 8¼; width, 6⅜ inches.

HASSAM, CHILDE

158. GARDEN OF THE LUXEMBOURG. *Etching.*
Signed in pencil,—*C. H. imp.* FINE IMPRESSION, in perfect condition.
Height, 10¾; width, 8⅞ inches.

JOSEF ISRAELS

Celebrated Dutch painter and etcher. Born at Gröningen in 1824.

ISRAELS, JOSEF

159. GIRL WITH BASKET SEATED ON THE SHORE. *Etching.*
Signed in pencil,—*Josef Israels.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 6; length, 9 inches.

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ISRAELS, JOSEF

160. The Fisherman. *Etching.*
Signed in pencil,—*Josef Israels.* Good impression, on Japan paper, in perfect condition.
Height, 15; width, 10⅝ inches.

CHARLES JACQUE

Celebrated French painter and etcher. Born in Paris in 1813; died at Barbizon in 1894.

JACQUE, CHARLES

161. L'Abreuvoir aux Moutons. *Drypoint.*
Guiffrey Supplement, No. 50. Signature etched in the plate. Beautiful Impression, printed on Japan paper. In perfect condition.
Height, 6⅛; length, 10 inches.

JACQUE, CHARLES

162. Paysage, Soir. *Etching.*
Guiffrey, No. 94. Signature etched in the plate. Beautiful Impression. In perfect condition.
10.
Height, 3⅞; length, 7¼ inches.

JACQUE, CHARLES

163. Chaumières. *Etching.*
Guiffrey Supplement, No. 242. Signature etched in the plate. Beautiful Impression. In perfect condition.
75
Height, 6⅜; length, 8⅜ inches.
From the Gerbeau Collection.

WILLIAM LEE-HANKEY

Contemporary English etcher.

LEE-HANKEY, WILLIAM

164. The Confession. *Drypoint.*
Hardie, No. 98. Second Published State of two. Signed in pencil,—*W. Lee-Hankey.* Very Fine Impression, in perfect condition. *There were 75 impressions in this state.*
150.
Height, 10⅞; width, 6⅜ inches.

LEE-HANKEY, WILLIAM

165. A River in Picardy. *Etching.*
Hardie, No. 131. Only Published State. Signed in pencil,—*W. Lee-Hankey.* Fine Impression, in perfect condition. *There were 50 impressions in this state.*
25.
Height, 9¼; width, 9⅞ inches.

LEE-HANKEY, WILLIAM

166. THE LODGE FARM, ESSEX. *Drypoint.*
Hardie, No. 142. Second Published State of two. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, in perfect condition. *There were 50 impressions in this state.*
Height, 6; length, 8¼ inches.

175.

LEE-HANKEY, WILLIAM

167. THE MIDDAY MEAL. *Drypoint.*
Hardie, No. 145. Only Published State. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, in perfect condition. *There were 100 impressions in this state.*
Height, 7⅞; length, 8⅞ inches.

55.

LEE-HANKEY, WILLIAM

168. DENISE. *Drypoint.*
Hardie, No. 155. Only Published State. Signed in pencil,—*W. Lee-Hankey,* FINE IMPRESSION, in perfect condition. *There were 100 impressions in this state.*
Height, 7⅞; width, 5 inches.

90.

LEE-HANKEY, WILLIAM

169. TRINKET BOX. *Drypoint.*
Hardie No. 157. Only Published State. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, on Dutch paper, in perfect condition. *There were 100 impressions, in this state.*
Height, 4¾; length, 6½ inches.

45.

LEE-HANKEY,

170. THE TRIO. *Drypoint.*
Hardie, No. 159. Only Published State. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, in perfect condition. *There were 100 impressions, in this state.*
Height, 7; width, 7 inches.

75.

LEE-HANKEY, WILLIAM

171. ANNETTE. *Drypoint.*
Hardie, No. 163. Only Published State. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, on Dutch paper, in perfect condition. *There were 100 impressions in this state.*
Height, 5⅞; width, 4 inches.

30.

LEE-HANKEY, WILLIAM

172. MOTHER AND SON. *Drypoint.*
Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, in perfect condition.
Height, 8⅞; width, 7 inches.

90.

First Session, Wednesday Evening, November 15th

ALPHONSE LEGROS

"Born at Dijon in 1837, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—Frederick Wedmore.

LEGROS, ALPHONSE

173. Portrait of M. J. Dalou. *Etching.*
Malassis, No. 41. Signed in pencil,—*A. Legros.* Fine Impression, has few stains and margins slightly foxed.
Height, 8⅞; width, 6 inches.

17 50

LEGROS, ALPHONSE

174. Portrait of Sir Edward Poynter. *Etching.*
Malassis, No. 42. Signed in pencil,—*A. Legros.* Fine Impression, margins slightly foxed, otherwise in perfect condition.
Height, 10⅛; width, 6¾ inches.

12 50

LEGROS, ALPHONSE

175. Le Voyageur à L'abri. *Etching.*
Malassis, No. 83. Signed in pencil,—*A. Legros.* Very Fine Impression, in perfect condition.
Height, 9½; width, 6¼ inches.
From the T. G. Arthur Collection.

17 50

LEGROS, ALPHONSE

176. Les Faiseurs de Fagots. *Etching.*
Malassis Supplement, No. 182. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 15; width, 10⅞ inches.

17 50

LEGROS, ALPHONSE

177. Le Pêcheur à la Ligne. *Etching.*
Malassis Supplement, No. 191. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 11⅝; width, 8⅝ inches.

90,

LEGROS, ALPHONSE

178. Laitière à Boulogne (Second Plate). *Etching.*
Malassis Supplement, No. 215. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 5⅞; length, 8¾ inches.

10,

LEGROS, ALPHONSE

179. La Ferme du Côteau. *Etching.*
Malassis Supplement, No. 222. Second State of two. Signed in pencil,—*A. Legros.* Fine Impression, on French paper, in perfect condition.
Height, 7¼; width, 5 inches.

15,

LEGROS, ALPHONSE

180. La Grand Canal. *Drypoint.*
Malassis Supplement, No. 274. Signed in pencil,—*A. Legros.* Superb Impression, in perfect condition.
Height, 15⅜; length, 22½ inches. Framed.

20.
Kennedy

LEGROS, ALPHONSE

181. Un Orage. *Etching and Drypoint.*
Malassis Supplement, No. 288. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 6⅞; length, 9½ inches.

37.50

LEGROS, ALPHONSE

182. Rive du Saint Pré. *Drypoint.*
Malassis Supplement, No. 300. Signed in pencil,—*A. Legros.* Beautiful Impression, in perfect condition.
Height, 6⅞; width, 6 inches.
From the R. Gutekunst Collection.

75.

LEGROS, ALPHONSE

183. Coup de Vent. *Etching.*
Malassis Supplement, No. 312. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 6⅜; width, 3¾ inches.

20.

LEGROS, ALPHONSE

184. Soleil d'Hiver dans les Bois. *Drypoint.*
Malassis Supplement, No. 365. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 3⅝; length, 5⅛ inches.

12.50

LEGROS, ALPHONSE

185. Femme du Marché. *Drypoint.*
Malassis Supplement, No. 375. Second State of two. Signed in pencil,—*A. Legros.* Very Fine Impression, on French paper, in perfect condition. The second print from the plate, 1st, state unique. *There were only 9 proofs of this, the only other state.*
Height, 7⅞; width, 5⅞ inches.
From the T. G. Arthur Collection.

20.

LEGROS, ALPHONSE

186. Masure sur la Colline. *Etching.*
Malassis Supplement, No. 435. Signed in pencil,—*A. Legros.* Good impression, in perfect condition.
Height, 5; length, 6⅛ inches.

10.

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LEGROS, ALPHONSE

187. Une Ancienne Auberge. *Etching.*
Malassis Supplement, No. 452. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 4⅞; length, 8⅞ inches.

LEGROS, ALPHONSE

188. Château des Revenants. *Etching.*
Malassis Supplement, No. 500. Signed in pencil,—*A. Legros.* Very Fine Impression, in perfect condition.
Height, 6⅞; length, 9 inches.

LEGROS, ALPHONSE

189. La Ferme de l'Abbaye. *Etching.*
Malassis Supplement, No. 503. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 8½; length, 11¼ inches.

LEGROS, ALPHONSE

190. Les Ruines du Château. *Etching.*
Malassis Supplement, No. 512. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 5⅜; length, 9¼ inches.

LEGROS, ALPHONSE

191. Le Tonnelier. *Etching.*
Malassis Supplement, No. 520. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 7½; length, 13½ inches.

LEGROS, ALPHONSE

192. Chailli, Storm Effect. *Etching.*
Malassis Supplement, No. 535. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 4½; length, 7 inches.

LEGROS, ALPHONSE

193. Le Petit Brûleur d'Herbe. *Etching.*
Malassis Supplement, No. 592. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 4¾; width, 4¾ inches.

LEGROS, ALPHONSE

194. Pêcheurs de Truites. *Etching and Drypoint.*
Mallassis Supplement, No. 595. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 4¾; length, 7⅞ inches.

LEGROS, ALPHONSE

195. Les Tourbières. *Etching and Drypoint.*
Malassis Supplement, No. 596. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 5½; length, 9⅞ inches.

LEGROS, ALPHONSE

196. Tour Normande. *Etching.*
Malassis Supplement, No. 619. Signed in pencil,—*A. Legros.* Very Fine Impression, in perfect condition.
Height, 3⅞; length, 6 inches.

LEGROS, ALPHONSE

197. Philosophe Bourguignon. *Etching.*
Malassis Supplement, No. 675. Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 7; width, 4⅞ inches.
Head of an Old Lady. *Etching.*
Fine Impression, in perfect condition.
Height, 3½; width, 3 inches.
Together, 2 pieces.

LEGROS, ALPHONSE

198. A Barn. *Etching.*
Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.
Height, 5¼; length, 11½ inches.

GUSTAVE LEHEUTRE

Celebrated contemporary French etcher.

LEHEUTRE, GUSTAVE

199. La Tour St. Nizier à Troyes. *Etching and Drypoint.*
Signed in pencil,—*G. Leheutre.* Very Fine Impression, on French paper, in perfect condition.
Height, 5¾; length, 9¾ inches.

LEHEUTRE, GUSTAVE

200. Le Pont de la Loire à Nevers. *Etching and Drypoint.*
Signed in pencil,—*G. Leheutre.* Very Fine Impression, on green paper, in perfect condition.
Height, 7½; length, 11 inches.

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AUGUSTE LEPÈRE

Celebrated French etcher and wood engraver Born in Paris in November 30th, 1849; died at Damme on November 20th, 1918.

LEPÈRE, AUGUSTE

201. Sur la Seine, la Nuit. *Etching and Aquatint.*
Lotz-Brissonneau, No. 6. Sixth State of six. Signed in pencil,—*A. Lepère —19—Tirage 30.* Fine Impression, on Dutch paper, in perfect condition. *Edition limited to 30 Proofs, including all states.*
Height, 9⅝; length, 12½ inches.

47.50

LEPÈRE, AUGUSTE

202. Vue de St.-Jean-de-Mont, Vendée. *Etching.*
Lotz-Brissonneau, No. 48. Signed in pencil,—*A. Lepère.* Fine Impression, in perfect condition. *There were 30 impressions of this plate.*
Height, 7⅞; length, 10 inches.

17.50

LEPÈRE, AUGUSTE

203. Amsterdam Vue de Victoria Hotel. *Etching.*
Lotz-Brissonneau, No. 116. Signed in pencil,—*A. Lepère.* Very Fine Impression, on French paper in perfect condition.
Height, 10⅜; width, 6⅝ inches.
From the Petitdidier Collection.

45 ~~80.~~

LEPÈRE, AUGUSTE

204. L'Abreuvoir au Pont Marie. *Etching.*
Lotz-Brissonneau, No. 128. Signed in pencil,—*A. Lepère, 2nd, Et.* Fine Impression, on heavy Japan paper, in perfect condition. *There were 35 impressions in this state.*
Height, 6; length, 9 inches.
From the E. D. Balken Collection.

60 ~~40.~~

LEPÈRE, AUGUSTE

205. Décharge Publique, Quai de la Gare. *Etching.*
Signed in pencil,—*A. Lepère, 1st. Etat ⅓.* Very Fine Impression, on Dutch paper, in perfect condition. *There were only 3 impressions in this state.*
Height, 5¾; length, 8⅜ inches.

40. ~~60.~~

LEPÈRE, AUGUSTE

206. Dernières Feuilles. *Etching.*
Signed in pencil,—*A. Lepère, 2/5 H. T.* Superb Impression, on French paper, in perfect condition. *There were 5 impressions in this 'Hors Tirage' edition.*
Height, 6½; length, 11⅜ inches.

[See Illustration]

~~70.~~ 140.

AUGUSTE LEPÈRE

Dernières Feuilles

[No. 206]

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LEPÈRE, AUGUSTE

207. L'Arc en Ciel. *Etching.*
Signed in pencil,—*A. Lepère 1st St.* 1/8. Very Fine Impression, on Dutch paper, in perfect condition.
Height, 6; length, 8 7/8 inches.

20.

LEPÈRE, AUGUSTE

208. La Cathédrale d'Amiens. *Etching.*
Signed in pencil,—*A. Lepère.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 13 3/4; width, 9 1/2 inches.

270.

[See Illustration]

"This picture dates itself by the episode that the venerable monument sees unrolling before it; on the "place," covered as if by a trailing scarf of limpid shadow, one follows the expressive pantomine of an agitated crowd, protesting with arms raised to heaven; behind the groups in the brightness of the joyous sun the cathedral raises its tall façade."—Claude Roger-Marx—"Gazette des Beaux Arts," 1908.

LEPÈRE, AUGUSTE

209. La Masure Inondée. *Etching.*
Signed in pencil,—*A. Lepère, 17/50.* Very Fine Impression, in perfect condition.
Height, 6 5/8; length, 11 3/8 inches.

15.

LEPÈRE, AUGUSTE

210. La Route de St. Gilles. *Etching.*
Signed in pencil,—*A. Lepère, 3rd Et. 3/5.* Superb Impression, on Japan paper, in perfect condition. *There were 5 impressions in this state.*
Height, 9; length, 11 1/4 inches.

55.

LEPÈRE, AUGUSTE

211. La Seine au Pont Nationale. *Etching and Aquatint.*
Signed in pencil,—*A. Lepère, 12/50.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 5 3/4; length, 8 1/2 inches.

40.

LEPÈRE, AUGUSTE

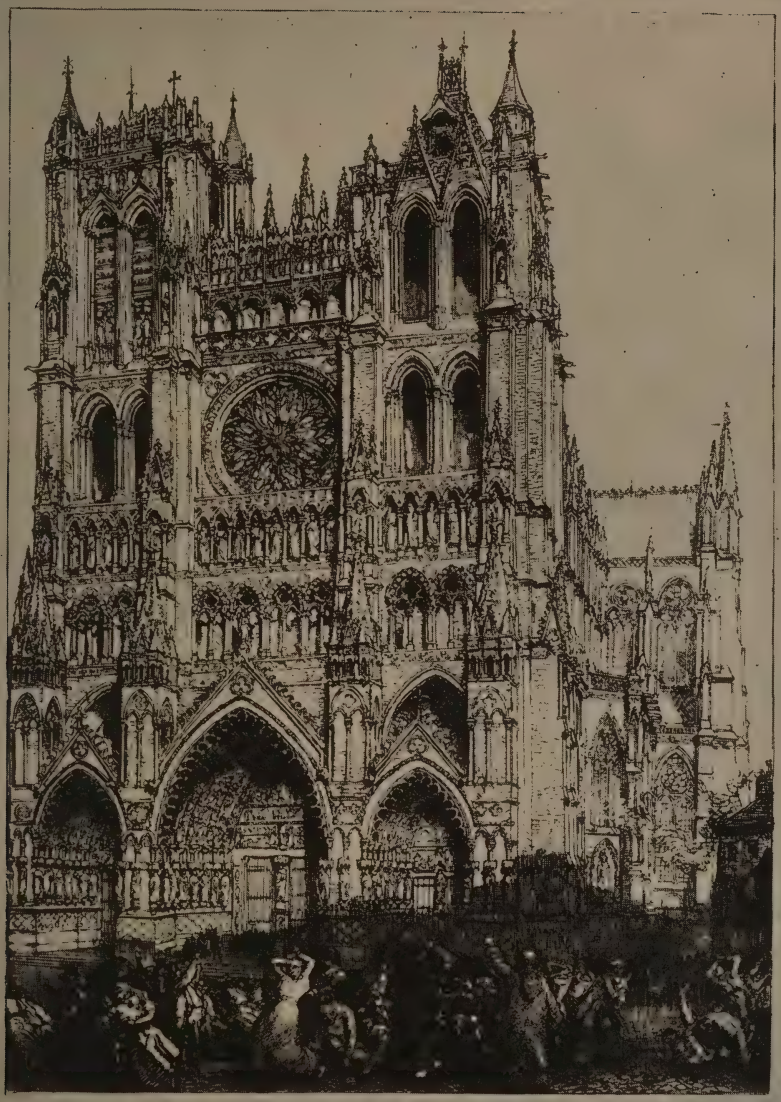
212. La Seine, près du Canal St. Martin au Pont d'Austerlitz. *Etching.*
Signed in pencil,—*A. Lepère, 2nd, Etat.* Beautiful Impression, in perfect condition. *There were only 7 impressions in this state.*
Height, 5 3/4; length, 10 inches.
From the Petitdidier Collection.

55.

LEPÈRE, AUGUSTE

213. La Vieille Passerelle. *Etching.*
Signed in pencil,—*A. Lepère, 1st, Et. 3/9.* Very Fine Impression, on Japan paper, in perfect condition. *There were only 9 impressions in this state.*
Height, 7 1/4; length, 9 1/2 inches.

50.



AUGUSTE LEPÈRE

La Cathédrale d'Amiens

[No. 208]

First Session, Wednesday Evening, November 15th

LEPÈRE, AUGUSTE

214. La Vieille Passerelle. *Etching.*
Signed in pencil,—*A. Lepère, 17/50.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7¼; length, 9½ inches.

225

LEPÈRE, AUGUSTE

215. Le Petit Gardeur de Vaches. *Etching.*
Signed in pencil,—*A. Lepère, 11/35.* Fine Impression, on Japan paper, in perfect condition. *There were 35 impressions in this state.*
Height, 3⅞; length, 9½ inches.

35.

LEPÈRE, AUGUSTE

216. Le Pont au Béguinage à Bruges. *Etching.*
Signed in pencil,—*A. Lepère, 10/20.* Fine Impression, on Japan paper, in perfect condition. *There were 20 impressions in this state.*
Height, 5; length, 5⅜ inches.

15.

LEPÈRE, AUGUSTE

217. Nid de Pauvre. *Etching.*
Signed in pencil,—*A. Lepère, 9/35.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 6¾; length, 9⅝ inches.

50.

LEPÈRE, AUGUSTE

218. Rheims Cathedral. *Etching.*
Signed in pencil,—*A. Lepère.* Very Fine Impression, in black ink on Dutch paper, in perfect condition.
Height, 14⅛; width, 10⅞ inches.

[See Illustration]

570.

LEPÈRE, AUGUSTE

219. Rue Montaigne, St. Etienne, Paris. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Japan paper, in perfect condition.
Height, 9; width, 4¾ inches.

40.

LEPÈRE, AUGUSTE

220. Sous Bois la Rigonette. *Etching.*
Signed in pencil,—*A. Lepère, 22/35.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 7⅜; length, 10¼ inches.

LEPÈRE, AUGUSTE

221. Souvenir St. Denis. *Etching.*
Signed in pencil,—*A. Lepère, 33/50.* Good impression, in perfect condition.
Height, 6; width, 4¾ inches.

AUGUSTE LEPÈRE

Rheims Cathedral

[No. 218]

First Session, Wednesday Evening, November 15th

LEPÈRE, AUGUSTE

222. Vieilles Maisons à Amiens. *Etching.*
Signed in pencil,—*A. Lepère, 2/8—1st, Et.* Fine Impression, in perfect condition. *There were only 8 impressions in this state.*
Height, 4¾; length, 7¾ inches.

ERNEST LUMSDEN

Famous contemporary English etcher.

LUMSDEN, ERNEST

223. Benares, No. 3. *Etching.*
Signed in pencil,—*E. Lumsden, imp.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 9½; length, 14¾ inches.

LUMSDEN, ERNEST

224. Dean Bridge, Edinburgh. *Etching.*
Signed in pencil,—*Lumsden, imp.* Fine Impression, on Japan paper, in perfect condition.
Height, 8½; width, 6 inches.

LUMSDEN, ERNEST

225. Paris in Construction, No. 5. *Etching.*
Signed in pencil,—*Ernest Lumsden, imp.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 8⅜; width, 5 inches.

LUMSDEN, ERNEST

226. St. Sulpice. *Etching.*
Signed in pencil,—*Ernest Lumsden, imp.* Fine Impression, on Japan paper, margins slightly foxed.
Height, 7½; width, 3½ inches.

DONALD SHAW MacLAUGHLAN

Contemporary American etcher. Born in Canada in 1876; living abroad.

MacLAUGHLAN, DONALD SHAW

227. Song from Venice, No. 1. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* Very Fine Impression, in perfect condition.
Height, 9¾; length, 11⅞ inches.

MacLAUGHLAN, DONALD SHAW

228. Venetian Noontide. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* Very Fine Impression, in perfect condition.
Height, 9½; length, 11½ inches.

At The American Art Galleries

THE MADISON AVENUE BLOCK

56TH TO 57TH STREETS

ENTRANCE, 30 EAST 57TH STREET, NEW YORK CITY

UNRESTRICTED PUBLIC SALE OF

SUPERB IMPRESSIONS OF NOTABLE ETCHINGS

McGUIRE-BOND-REID AND OTHER COLLECTIONS

Second Session, Numbers 229 to 476, inclusive

THURSDAY EVENING, NOVEMBER 16TH, AT 8:15 O'CLOCK

JAMES McBEY

Celebrated contemporary Scotch etcher.

McBEY, JAMES

229. Albert. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 15.*
Height, 6; length, 9⅞ inches.

45.00

McBEY, JAMES

230. Approach to Tetuan. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XIX.*
Height, 5½; length, 9⅞ inches.

55.00

McBEY, JAMES

231. April Day in Kent. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXXIV.*
Height, 6⅛; length, 11⅜ inches.

65.00

McBEY, JAMES

232. Amsterdam from Runsdorp. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXXIX.*
Height, 4⅞; length, 8⅞ inches.

140.00

Second Session, Thursday Evening, November 16th

McBEY, JAMES

233. Avila, Spain. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *I.* Rare.
Height, 6⅞; length, 11 inches.
105.00

McBEY, JAMES

234. A Deserted Oasis. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 4.*
Height, 6¼; length, 10⅜ inches.
45.00

McBEY, JAMES

235. A Fierce Bull. *Etching.*
Signed in ink,—*James McBey.* Superb Impression, on French paper, in perfect condition. Proof, marked *V.* Rare.
Height, 5⅜; length, 8 inches.
85.00

McBEY, JAMES

236. A Midday Halt. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 4.*
Height, 7; length, 12⅞ inches.
140.00

McBEY, JAMES

237. A Norfolk Village. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XLVII.*
Height, 5½; length, 8½ inches.
170.00

McBEY, JAMES

238. A Norman Port. *Drypoint.*
Signed in ink,—*James McBey.* Beautiful Impression, on French paper, in perfect condition. Proof, marked *XX.*
Height, 6¾; length, 14⅜ inches.
120.00

McBEY, JAMES

239. A Volendam Girl. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition.
Height, 7; width, 4½ inches.
55.00

McBEY, JAMES

240. Benicarlo. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *X.*
Height, 4 5/16; length, 8⅜ inches.
45.00

JAMES McBEY

DAWN

[No. 246]

Second Session, Thursday Evening, November 16th

241. Boys Fishing. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *X.*
Height, 6½; width, 4¾ inches.

60.00

McBEY, JAMES

242. Bread Market, Tetuan. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXIII.*
Height, 6⅛; length, 10⅞ inches.

35.00

McBEY, JAMES

243. Brightlingsea. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 20.*
Height, 7⅜; length, 11⅞ inches.

150.00

McBEY, JAMES

244. Carpenter of Hesdin. *Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 16.*
Height, 7⅞; length, 11⅞ inches.

45.00

McBEY, JAMES

245. Cowgate, Edinburgh. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXIII.*
Height, 8; width, 5 inches.

30.00

McBEY, JAMES

246. Dawn—The Camel Patrol Setting Out. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 4.*
Height, 8⅞; length, 15 inches.

[See Illustration]

"Certainly *Dawn—Camel Patrol Setting Out*, the first of the new series, must take a leading place among the artist's masterpieces, and I shall be surprised if it does not win its way among the classics of the art. For here is a rare perfection of artistic unity and harmony with actuality of impression, appealing to the imagination with the very expression of the scene. 'I can smell the desert in it,' said a distinguished soldier-artist to me, as he took the print in his hands and the magic of the etcher's lines lured his imagination back to the desert sands."—M. S., in "Charm of the Etcher's Art."

575.00 +K+

McBEY, JAMES

247. Ebbesfleet. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXXVI.*
Height, 7⅛; length, 11⅞ inches.

65.00

JAMES McBEY

Ely Cathedral at Night

[No. 249]

Second Session, Thursday Evening, November 16th

McBEY, JAMES

248. Edinburgh Castle. *Etching.*
Signed in ink,—*James McBey.* Good impression, on French paper, in perfect condition. Proof, marked *XIV.*
Height, 6; length, 7 inches.

25.00

McBEY, JAMES

249. Ely Cathedral, Night. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 14.*
Height, 11½; width, 8 inches.

[See Illustration]

270.00

McBEY, JAMES

250. "1588." *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *V.* First State.
Height, 7⅜; length, 12 inches.

60.00

McBEY, JAMES

251. "1588." *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XLIII.*
Height, 7⅜; length, 11⅞ inches.

"The sea, almost, so to speak, his native element, is a strong and generally sad influence, and in the very original 1588 . . . we have a remarkably suggestive impression of the bleak, rocky, unfriendliness of the Aberdeen coast. And here the artist's imaginative vision is vividly expressed, for on these very rocks of Collieston, close to Mr. McBey's birthplace, a Spanish Armada ship was wrecked three hundred and twenty-five years ago."—M. S., in "The Studio," 1913

65.00

McBEY, JAMES

252. Flood in the Fens. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 20.*
Height, 6⅞; length, 12⅜ inches.

85.00

McBEY, JAMES

253. Fountain, Holyrood. *Etching.*
Signed in pencil,—*James McBey.* Fine Impression, on Dutch paper, in perfect condition.
Height, 3⅜; length, 5⅞ inches.

35.00

McBEY, JAMES

254. Foveran Burn. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *I.*
Height, 6¼; length, 11 inches.

70.00

McBEY, JAMES

255. FRANÇAIS INCONNU. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 15.*
Height, 6; length, 10 inches.

35.00

McBEY, JAMES

256. FRANCE AT THE FURNACES. *Drypoint.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 16.*
Height, 8⅞; length, 14⅞ inches.

60.00

McBEY, JAMES

257. GUNSMITH, TETUAN. *Etching.*
Signed in ink,—*James McBey.* Good impression, on French paper, in perfect condition. Proof, marked *XXVI.*
Height, 5; length, 7⅞ inches.

35.00

McBEY, JAMES

258. HAARLEM. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *XXV.*
Height, 4¾; length, 6½ inches.

65.00

McBEY, JAMES

259. ISLE OF ELY. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, perfect condition. Proof, marked *XLVI.*
Height, 8¼; length, 13⅜ inches.

SLY

McBEY, JAMES

260. ISLE OF ELY. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 18.*
Height, 8⅛; length, 13⅜ inches.

135.00

McBEY, JAMES

261. JAMES MCBEY IN HIS STUDIO. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *XXIV.*
Height, 6¾; length, 11 inches.

65.00

McBEY, JAMES

262. LITTLE FISHMARKET, STONEHAVEN. *Etching.*
Signed in ink,—*James McBey.* SUPERB IMPRESSION, on French paper, in perfect condition. Proof, marked *XXXVI.*
Height, 6⅝; length, 10¾ inches.

140.00

Second Session, Thursday Evening, November 16th

McBEY, JAMES

263. Little Fishmarket, Stonehaven. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *VIII.*
Height, 6¾; length, 10¾ inches.

130.00

McBEY, JAMES

264. Logyard, Hoorn. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *No. 1.* Very Rare. *Probably only 2 impressions.*
Height, 5; length, 8½ inches.

45.00

McBEY, JAMES

265. Macduff. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 20.*
Height, 11⅞; width, 7½ inches.

180.00

McBEY, JAMES

266. Margot as Lopokova. *Drypoint.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXXI.*
Height, 11⅞; width, 8⅜ inches.

130.00

McBEY, JAMES

267. Moonlight Attack. *Etching.*
Signed in ink,—*James McBey.* Good impression, on green paper, in perfect condition. Proof, marked *A 15.*
Height, 8⅞; length, 15¼ inches.

30.

McBEY, JAMES

268. Moonlight in the Woods. *Etching.*
Signed in pencil,—*James McBey.* Fine Impression, in perfect condition.
Height, 3¼; length, 5⅞ inches.

30.

McBEY, JAMES

269. Moray Firth. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *D.*
Height, 9; length, 14½ inches.

[See Illustration]

"And at least two of these plates, I say unhesitatingly, are masterpieces. The *Moray Firth* is sheer delight . . . It is a sunny day and the calm sea is studded with fishing boats carrying the eye far out over the watery expanse, while the flight of two kites gives a sense of movement in aërial space. With vivid draughtsmanship the interest of this movement is concentrated chiefly on the tense figure of the boy, sitting apart from the rest, tugging at the kite-line. The children, all drawn with joyous and spontaneous naturalness, are most felicitously placed in the design." M S., in "The Studio," 1915.

220.

JAMES McBEY

Moray Firth

[No. 269]

Second Session, Thursday Evening, November 16th

McBEY, JAMES

270. Morning, Catterline. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *CIX.*
Height, 5; length, 9 inches.

85.00

McBEY, JAMES

271. Moroccan Market. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XX.*
Height, 6; length, 11 inches.

30.00

McBEY, JAMES

272. Newburgh. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, lower right corner slightly stained. Proof, marked *X.*
Height, 7¼; length, 11½ inches.

120.

McBEY JAMES

273. North Bridge, Edinburgh. *Etching.*
Signed in pencil,—*James McBey.* Good impression, on French paper, in perfect condition.
Height, 4⅜; length, 7⅞ inches.

40.00

McBEY, JAMES

274. On the Towy, Carmarthen, Wales. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXVII.*
Height, 5⅞; length, 8 inches.

185.00

McBEY, JAMES

275. On the Ythan. *Etching.*
Signed in pencil,—*James McBey.* Fine Impression, in perfect condition.
Height, 4⅝; length, 5⅞ inches.

65.00

McBEY, JAMES

276. Ovation to the Matador. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXX.* Rare.
Height, 10½; width, 6⅞ inches.

250.

[See Illustration]

McBEY, JAMES

277. Picador Incites the Bull. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XXVIII.*
Height, 6⅜; length, 9¾ inches.

120.

JAMES McBEY

OVATION TO THE MATADOR

[No. 276]

Second Session, Thursday Evening, November 16th

McBEY, JAMES

278. Ras El Ain. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 4.*
Height, 7⅞; length, 12⅞ inches.

25.00

McBEY, JAMES

279. Richborough Castle. *Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *II.*
Height, 7; length, 11½ inches.

165.00

McBEY, JAMES

280. St. Martin's Bridge, Toledo. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XVII.*
Height, 6⅞; length, 10⅞ inches.

80.00

"That his way is the happiest etcher's way, seeing his sketch vital in essentials and expressing it with the most interesting economy of means, may be seen in his engaging impression of the *Bridge of San Martin, Toledo.*"—Holme—"Modern Etchings, Mezzotints and Dry-points."

McBEY, JAMES

281. Sea and Rain, Macduff. *Etching.*
Signed in ink,—*James McBey.* Good impression, on French paper, in perfect condition. Proof, marked *XLVIII.*
Height, 6⅜; length, 8½ inches.

85.00

"This tendency to excessive and wayward freedom of line one finds also . . . in the troubled waters of that remarkable little plate *Sea and Rain*, a subject, or rather impression, that few etchers would have the courage to essay."—M. S., in "The Studio," July, 1915.

McBEY, JAMES

282. Spring 1917. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 16.*
Height, 8⅛; length, 13½ inches.

60.00

McBEY, JAMES

283. Stonehaven. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XLVIII.*
Height, 5½; length, 7⅞ inches.

110.00

McBEY, JAMES

284. STRANGE SIGNALS. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 3.*
Height, 8¾; length, 15¼ inches.

"The spontaneity of impression we find also in *Strange Signals*, one of the twenty-four drawings selected to illustrate "Desert Campaigns." . . . The curved necks of the camels . . . lend themselves, with their sun swart, bush-trained, Australian riders on their humps, artistically to rhythmic design, while the scene, with its immense sandy distance, is suffused with hot sunshine. What is it that these men are straining their keen eyes to detect upon the palpitating horizon? The tiny film, apparently of smoke, that they see may be Bedouins, it may be only mirage."—M. S., in "The Studio," March, 1918.

McBEY, JAMES

285. SUNSET, WADI-UN-MUKHSHEIB. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 4.*
Height, 7; length, 13 inches.

McBEY, JAMES

286. SURREY DOWNS. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A 20.*
Height, 6⅞; length, 10 inches.

McBEY, JAMES

287. THANET FROM RICHBOROUGH. *Drypoint.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *XXI.*
Height, 5⅜; length, 11¼ inches.

McBEY, JAMES

288. THE AMSTEL. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *XXVIII.*
Height, 4; length, 7 inches.

McBEY, JAMES

289. THE BEGGARS, TETUAN. *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition.
Height, 6¾; width, 5½ inches.

McBEY, JAMES

290. THE CRUCIFIX, BOULOGNE. *Etching.*
Signed in ink,—*James McBey.* SUPERB IMPRESSION, on French paper, in perfect condition. Proof, marked *A 3.*
Height, 6; length, 8 inches.

Second Session, Thursday Evening, November 16th

McBEY, JAMES

291. The Crucifix, Boulogne. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 1.*
Height, 6; length, 8 inches.

95.00

McBEY, JAMES

292. The Desert of Sinai. *Etching.*
Signed in ink, *James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 3.*
Height, 7⅞; length, 13¾ inches.

"In the *Desert of Sinai* the artist has contrived his lines with a severe simplicity, for here he has to suggest arid hills of blowing sand over which the patrol is making its slow progress. It is the line of the Turkish retreat after the disastrous attack on the Canal the year before, of which occasional skeletons are traces."—M. S., in "Charm of the Etcher's Art."

230.00

McBEY, JAMES

293. The Gate, Tetuan. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *L.*
Height, 9; width, 5¼ inches.

50.00

McBEY, JAMES

294. The Gate, Tetuan. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XVII.*
Height, 8⅞; width, 5¼ inches.

35.00

McBEY, JAMES

295. The Jewish Quarter, Tetuan. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXXIX.*
Height, 7⅛; length, 10 inches.

50.00

McBEY, JAMES

296. The Lion Brewery. *Etching.*
Signed in ink—*James McBey.*, Superb Impression, on French paper, in perfect condition. Proof, marked *XXIII.*
Height, 11⅝; width, 8⅛ inches.

[See Illustration]

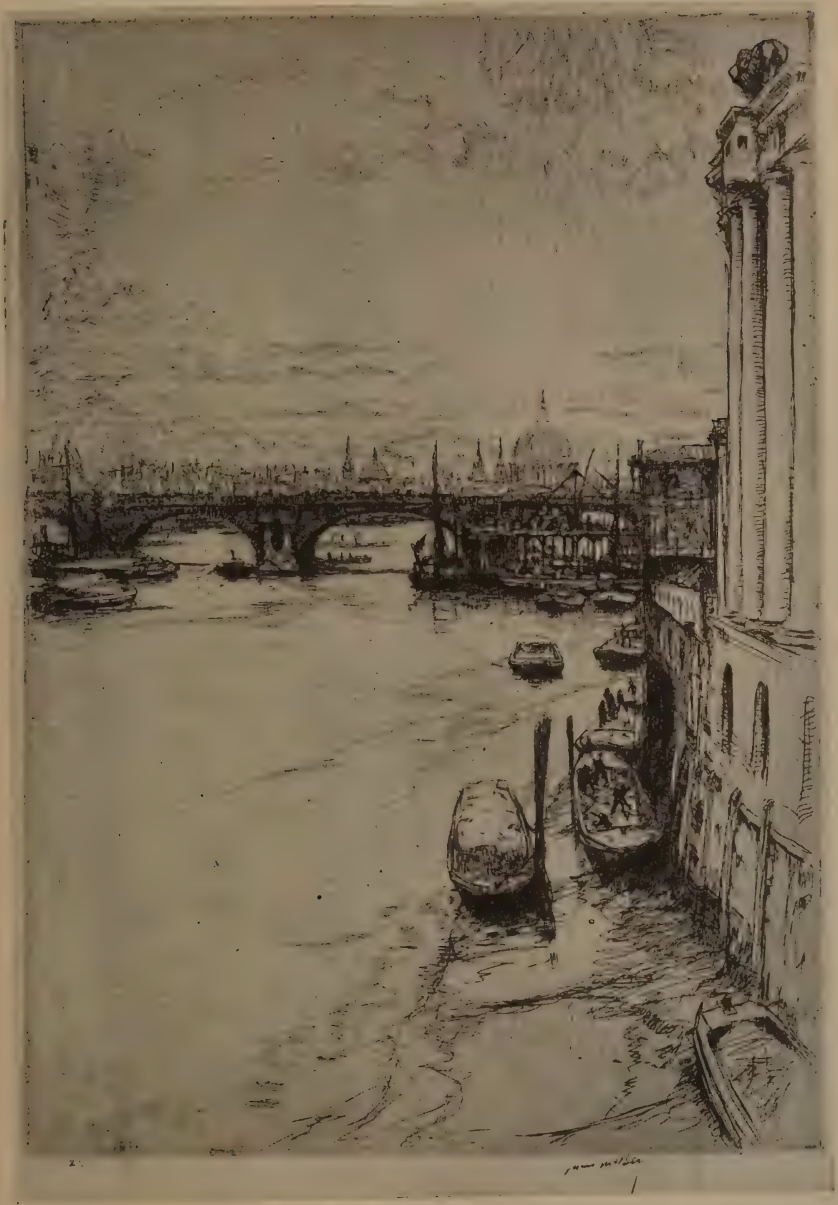
"May 5, 1914. Up to the present *Amsterdam from Runsdorp*, *The Lion Brewery*, and *The Torpedoed Sussex* are his three most important plates."—T. Simpson. "Modern Etchings and their Collectors," 1919.

400.00

McBEY, JAMES

297. The March on Jerusalem. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 8.*
Height, 8; length, 13⅞ inches.

35.00



JAMES McBEY
LION BREWERY
[No. 296]

McBEY, JAMES

298. The Orange Seller, Tetuan. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *XVI.*
Height, 5⅜; length, 9⅞ inches.

McBEY, JAMES

299. The Picador Unhorsed. *Drypoint.*
Signed in ink,—*James McBey.* Superb Impression, on French paper, in perfect condition.
Height, 6¼; length, 9¾ inches.

McBEY, JAMES

300. The Pool. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXIX.*
Height, 9½; length, 14¼ inches.

[See Illustration]

McBEY, JAMES

301. The Seine at Rouen. *Etching.*
Signed in ink—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A5.*
Height, 6; length, 8¾ inches.

McBEY, JAMES

302. The Shower. *Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXX.*
Height, 7⅛; length, 12½ inches.

McBEY, JAMES

303. The Skylark. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *XXIX.*
Height, 6⅜; length, 11⅞ inches.

McBEY, JAMES

304. The Somme Front. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 15.*
Height, 6⅝; length, 14⅜ inches.

McBEY, JAMES

305. The Story Teller. *Etching.*
Signed in ink,—*James McBey.* Superb Impression, on French paper, in perfect condition. Proof, marked *XXXII.*
Height, 6⅝; length, 11⅜ inches.

JAMES McBEY

THE POOL

[No. 300]

Second Session, Thursday Evening, November 16th

McBEY, JAMES

306. The Surrender of Jerusalem. *Etching.*
Signed in ink,—*James McBey.* Very Fine Impression, on French paper, in perfect condition. Proof, marked *A 8.*
Height, 8⅞; length, 15⅜ inches.

100.00

McBEY, JAMES

307. The Timber Mill. *Etching.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 1.*
Height, 6; length, 9¼ inches.

85.00

McBEY, JAMES

308. The Torpedoed "Sussex" Beached at Boulogne. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Fine Impression, on French paper, in perfect condition. Proof, marked *A 2.*
Height, 8¼; length, 15⅛ inches.

140.00 H

McBEY, JAMES

309. The Torpedoed "Sussex" Beached at Boulogne. *Etching and Drypoint.*
Signed in ink,—*James McBey.* Superb Impression, on French paper, in perfect condition. Proof, marked *A 17.*
Height, 8⅛; length, 15 inches.

[See Illustration]

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CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868. "But we must turn now to a great poet-etcher, one of the greatest masters that the copper plate has ever known and one of the most tragic and piteous figures in the history of art. When Charles Meryon after his sea-wanderings and his failure as a painter, found his true vocation with needle and mordaunt, his strange and weird genius, haunted by the mysterious beauty that the centuries had stamped upon Paris, expressed itself through an artistic record of her old buildings that was soundly while imaginatively picturesque, yet personally reflective to an extraordinary degree."—Malcolmb Salaman.

MERYON, CHARLES

310. La Rue des Chantres, Paris. *Etching.*
Delteil, No. 42. Fifth State of five. Very Fine Impression, on French paper, in perfect condition.
Height, 11¾; width, 4¾ inches.
From the M. Neil Thibaudeau and MacGeorge Collections.

MERYON, CHARLES

311. Partie de la Cité vers la Fin du XVIIe Siècle. *Etching.*
Delteil, No. 51. Eighth State of eight. Fine Impression, with the inscription, on French paper, in perfect condition. On lower margin in Meryon's handwriting is,—"*20 Epreuves avant la lettre—100 Epreuves avec la lettre—la planche détruite. J'ai choisi lorsqu'il n'y en avait encore que 9 vendus.*"
Height, 5⅛; length, 11½ inches.

JAMES McBEY

THE TORPEDOED "SUSSEX"

[No. 309]

Second Session, Thursday Evening, November 16th

CHARLES F. W. MIELATZ

Born in Breddin, Germany, 1864; died in New York, 1919.

MIELATZ, CHARLES F. W.

312. Church in Flames, Mooresfield. Rhode Island. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 7⅞; width, 4 inches.

MIELATZ, CHARLES F. W.

313. Morning Conanicut Island. *Etching.*
Signed in pencil,—*Mielatz, imp.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 7¾; length, 10¾ inches.

MIELATZ, CHARLES F. W.

314. Near South Ferry, East River, New York City. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 10; width, 6⅞ inches.

MIELATZ, CHARLES F. W.

315. Old Custom House, New York City. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition.
Height, 11⅞; width, 7¼ inches.

MIELATZ, CHARLES F. W.

316. Sheep in Pasture. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition. Marked by the artist, *Third State, two proofs taken.*
Height, 8⅝; length, 13 inches.

MIELATZ, CHARLES F. W.

317. The Spar Yard, New York City. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition. Marked by the artist, *First State.*
Height, 9⅝; length, 13¾ inches.

MIELATZ, CHARLES F. W.

318. Old Trinity, Staten Island, N. Y. *Etching.*
Signed Artist's Proof. Beautiful Impression, in perfect condition. Marked by the artist, *First State.*
Height, 7⅞; width, 5 inches.

MIELATZ, CHARLES F. W.

319. THE WITCH HOUSE, SALEM, MASSACHUSETTS. *Etching.*
Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 9⅞; width, 6⅞ inches.

MIELATZ, CHARLES F. W.

320. WEST WASHINGTON MARKET, NEW YORK CITY. *Etching.*
Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. Marked by the artist, *Third State.*
Height, 9½; width, 6⅝ inches.

JEAN FRANÇOIS MILLET

Born in the little village of Gruchy, on the Norman coast, October 4, 1814.
Died at Barbizon, January 20, 1875.

MILLET, JEAN-FRANÇOIS

321. PEASANT WITH A WHEELBARROW. *Etching.*
Delteil, No. 11. Fourth State of four. Signed in the plate,—*J. F. Millet.* VERY FINE IMPRESSION, in black ink on French paper, in perfect condition.
Height, 6½; width, 5¼ inches.

MILLET, JEAN-FRANÇOIS

322. THE WOOL CARDER. *Etching.*
Delteil, No. 15. Only State. VERY FINE IMPRESSION, in brown ink on Japan paper, in perfect condition.
Height, 10⅛; width, 6⅞ inches.

MILLET, JEAN-FRANÇOIS

323. WOMAN FEEDING HER CHILD. *Etching.*
Delteil, No. 17. Third State. SUPERB IMPRESSION, printed in black ink on India paper, in perfect condition.
Height, 8¼; width 6⅛ inches.

"His finest plates are surely the *Going to Work*, and especially the *Woman Feeding her Child.*"—H. W. SINGER, *Die Moderne Graphik.*
Millet's daughter, Mme. Heymann, and her child, served as models for this composition.

MILLET, JEAN-FRANÇOIS

324. THE SHEPHERDESS SEATED. *Woodcut.*
Delteil, No. 33. Second State of two. Signed on the block,—*J. F. Millet.* Good impression, in perfect condition.
Height, 10¾; width, 8½ inches.

Second Session, Thursday Evening, November 16th

ROBERT NANTEUIL
1623–1678

Born in Reims; died in Paris.
The most important of the French portrait engravers of all centuries. Pupil of N. Regnesson, whose sister he married when he was only 17. His portraits from life are his best works and among them those of Louis XIV.

NANTEUIL, ROBERT

325. Pompone de Bellièvre. *Line-Engraving.*
Robert Dumesnil,—37. Carolus le Brun pinxit,—Robertus Nanteuil Sculpebat. Good impression, cut down to outer circle of portrait and remounted inside this old border.
Height, 12⅞; width, 9⅞ inches.

NANTEUIL, ROBERT

326. Charles of Lorraine. *Line-Engraving.*
Robert Dumesnil, No. 63. Nanteuil ad viuum faciebat 1660. Good impression, in perfect condition.
Height, 13; width, 10 inches.

NANTEUIL, ROBERT

327. Michel le Tellier (Ministre d'Etat). *Line-Engraving.*
Robert Dumesnil, No. 131. Only State. Nanteuil ad viuum del. et sculpe bat 20, Juny. An 1659. Fine Impression, in perfect condition.
Height, 14¼; width, 10¾ inches.

NAPOLEON I.
Emperor of the French

328. Napoleon Buonaparte. *Stipple.*
David pinxt.,—Godby sculpt.,—Published March 1st, 1815, by Edwd. Orme, Bond Street corner of Brook Street. Fine Impression, with the inscription, small margins.
Height, 9⅜; width, 8⅜ inches.

SAMUEL PALMER

Born January 27, 1805. In 1850 elected member of the Etching-Club.

PALMER, SAMUEL

329. The Morning of Life. *Etching.*
Signed in pencil,—*Samuel Palmer.* Very Fine Impression, plate mark slightly cracked and rubbed, otherwise in fine condition.
Height, 5⅜; length, 8⅛ inches.

JOSEPH PENNELL

Celebrated American illustrator, etcher and lithographer. Born in Philadelphia 1860. As a pupil of the Philadelphia Academy of Fine Arts his unusual talent for etching was early recognized. He has won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

330. THE GOTHIC CROSS, CHARING CROSS, LONDON. *Etching.*
Signed Artist's Proof. FINE IMPRESSION, printed by the artist, in perfect condition.
Height, 11⅝; width 7½ inches.

PENNELL, JOSEPH

331. TOWERS OF THE BISHOP'S PALACE, BEAUVAIS. *Etching.*
Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed by the artist, in perfect condition.
Height, 11; width, 8⅝ inches.

PENNELL, JOSEPH

332. TOWERS OF SAN GHIMIGNANO. *Etching.*
Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.
Height, 10¼; width, 7⅞ inches.

J. F. RAFFAELLI

RAFFAELLI, J. F.

333. A WINTER SUNSET: TUILERIES: ON THE SANDS. *Etchings, printed in colors.*
Signed Artist's Proofs. FINE IMPRESSIONS, in perfect condition.
Height, 16; length, 24 inches, and smaller.
Together, 3 pieces.

RAFFAELLI, J. F.

334. COUNTRY NEIGHBORS: CHEVAL DE PLAINE: THE FAGGOT GATHERER: LE VACCIN. *Etchings, printed in colors.*
Signed Artist's Proofs. FINE IMPRESSIONS, on Japan paper, in perfect condition.
Height, 4⅝; length, 6⅛ inches, and smaller.
Together, 4 pieces.

RAFFAELLI, J. F.

335. PLACE DE LA MADELEINE: LA SEINE À BEZON: LE QUAI DE LA TOURNELLE. *Etchings, printed in colors.*
Signed Artist's Proofs. FINE IMPRESSIONS, on Japan paper, in perfect condition.
Height, 9⅜; length, 12½ inches, and smaller.
Together, 3 pieces.

Second Session, Thursday Evening, November 16th

RAFFAELLI, J. F.

336. The Road: The Pond near the Village: Winter near Paris: Rag Gatherer. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, on Japan paper, in perfect condition.
Height, 8; length, 10½ inches, and smaller.
Together, 4 pieces.

RAFFAELLI, J. F.

337. Winter Evening: Le Vieux Chêne. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, on Dutch paper, in perfect condition.
Height, 17½; length, 22 inches.
Together, 2 pieces.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died at Amsterdam in 1669. Pupil of Swanenburch and Lastman, but largely self taught. "The opinion among etchers which enthrones Rembrandt as King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptore, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt."—P. G. Hamerton.

REMBRANDT VAN RIJN

338. Christ and the Woman of Samaria. *Etching.*
Bartsch, No. 71. First State of two. Signed in the Plate,—*Rembrandt, 1634.* Very Fine Impression, on old paper, in perfect condition.
Height, 4¾; width, 4¼ inches.

REMBRANDT VAN RIJN

339. The Baptism of the Eunuch. *Etching.*
Bartsch, No. 98. Signed in the plate,—*Rembrandt 1541.* Good impression, corners repaired and stained.
Height, 7; length, 8½ inches.

REMBRANDT VAN RIJN

340. Abraham Franz. *Etching.*
Bartsch, No. 273. Ninth State of nine. Good impression, torn and mended in a number of places.
Height, 6⅛; length, 8⅛ inches.

REMBRANDT VAN RIJN

341. Portrait of Coppenol. *Etching.*
Bartsch, No. 283. Sixth State of six. Good impression, slightly stained, otherwise in good condition.
Height, 5½; width, 5¼ inches.

REMBRANDT VAN RIJN

342. An Old Woman Sleeping. *Etching.*
Bartsch, No. 350. Only State. Very Fine Impression, on fine old paper, in perfect condition.
Height, 2¾; width, 2 1/16 inches.

WILLIAM P. ROBINS

Contemporary English etcher.

ROBINS, WILLIAM P.

343. Canal Near Volendam. *Etching.*
Signed in pencil,—*Wm. P. Robins.* Fine Impression, in perfect condition.
Height, 5⅛; length, 6¼ inches.

ROBINS, WILLIAM P.

344. Fisherman's Huts. *Etching.*
Signed in pencil,—*Wm. P. Robins.* Fine Impression, in perfect condition.
Height, 4⅜; length, 8⅜ inches.

ROBINS, WILLIAM P.

345. Hayricks, Middlesex. *Etching.*
Signed in pencil,—*Wm. P. Robins.* Fine Impression, in perfect condition.
Height, 4⅜; length, 6⅜ inches.

ROBINS, WILLIAM P.

346. Marshes at Lea Bridge. *Etching.*
Signed in pencil,—*Wm. P. Robins.* Fine Impression, in perfect condition.
Height, 4½; length, 5⅝ inches.

BERNHARD SICKERT

Contemporary English etcher.

SICKERT, BERNHARD

347. Dordrecht: A Shrine in Genoa: Amsterdam: Coal Shoot, Limehouse. *Etchings.*
Fine Impressions, each with pencil dedication,—*to Harper Pennington, from Bernhard Sickert.*
Height, 8; width, 8 inches, and smaller.
Together, 4 pieces.

T. FRANÇOIS SIMON

Contemporary Bohemian etcher, born at Prague in 1877.

SIMON, T. FRANÇOIS

348. Along the Seine: Old Book Shop: The Antique Dealer. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Height, 14¾; length, 18 inches, and smaller.

SIMON, T. FRANÇOIS

349. A Rainy Day, Paris: The Bourse. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Height, 13¾; length, 17½ inches, and smaller.
Together, 2 pieces.

SIMON, T. FRANÇOIS

350. Quai in Winter at the Louvre: On the Quai. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Height, 17¼; width, 14½ inches, and smaller.
Together, 2 pieces.

FRANK SHORT

Contemporary English etcher, aquatinter, and mezzotinter. Born at London. in 1857. As director of the engraving class at South Kensington, he has had an influence on the younger generation in the direction of a greater certainty of technique.
"Excellent in pure etching and aquatint, Frank Short holds a unique place at the present day for his mezzotints."—A. M. Hind.

SHORT, FRANK

351. A Silver Tide. *Aquatint.*
Signed in pencil,—*Frank Short.* Fine Impression, in perfect condition.
Height, 6; length, 9 inches.

SHORT, FRANK

352. Battersea Bridge. *Aquatint.*
Signed in pencil,—*Frank Short.* Fine Impression, in perfect condition.
Height, 7½; length, 11⅝ inches.

SHORT, FRANK

353. Milking Time, Volendam. *Etching.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 7; length, 8⅞ inches.

SHORT, FRANK

354. Solway Fishers. *Mezzotint.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 7⅛; length, 10⅜ inches.

SHORT, FRANK

355. The Angler's Bridge on the Wandle. *Etching.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 5⅞; length, 8⅞ inches.

SHORT, FRANK

356. The Breaking Up of the Great Eastern No. 1. *Etching.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 6; length, 8 inches.

SHORT, FRANK

357. The Crescent Moon. *Aquatint.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 9; length, 11⅝ inches.

SHORT, FRANK

358. The Solway at Midday. *Etching.*
Signed in pencil,—*Frank Short.* Good impression, in perfect condition.
Height, 4; length, 10 inches.

SHORT, FRANK

359. Twixt Day and Dawn. *Aquatint.*
Signed in pencil,—*Frank Short.* Very Fine Impression, in perfect condition.
Height, 10½; length, 16⅜ inches.

WILLIAM STRANG

Modern English etcher.

STRANG, WILLIAM

360. The Fish Stall. *Etching and Drypoint.*
Signed in pencil,—*Wm. Strang.* Fine Impression, in perfect condition.
Height, 8⅞; width, 6⅞ inches.

STRANG, WILLIAM

361. The Nymph. *Drypoint.*
Signed in pencil,—*Wm. Strang.* Fine Impression, in perfect condition.
Height, 9; width, 3⅞ inches.

STRANG, WILLIAM

362. Series of Illustrations for Don Quixote. *Etchings and Aquatints.*
The Complete Series of Illustrations for "Don Quixote." Fine Impressions.
Together, 30 pieces.

DAVID TENIERS

Born at Antwerp in 1582; died in 1649.

TENIERS, DAVID

363. Courtyard of a Country Inn. *Etching.*
Dutuit, No. 1. First State before added burin work. Signed in the plate,—*D. Teniers, fec.* Fine Impression, on paper watermarked with the Head of Folly, in perfect condition.
Height, 7⅞; length, 11¼ inches.

FRITZ THAULOW

THAULOW, FRITZ

364. The Sea Gulls: The Marble Stairway: Bridge at Amiens. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Height, 18; length, 23 inches, and smaller.
Together, 3 pieces.

THAULOW, FRITZ

365. Winter Evening: Swans. *Etchings, printed in colors.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Height, 18¼; length, 22¾ inches. Framed.
Together, 2 pieces.

JEAN GEORGE VIBERT

French painter, born at Paris in 1840.

VIBERT, JEAN GEORGE

366. A Pretext. *Wash drawing.*
Signed in lower right corner,—*J. G. Vibert.* An original pen-and-wash drawing. A beautiful example of this great master.
Height, 10¼; width, 7⅝ inches. Framed.

LUCAS VAN LEYDEN

Early German engraver. Born in Leyden in 1494; died in 1533.

VAN LEYDEN, LUCAS

367. Abraham Dismissing Hagar. *Engraving.*
Bartsch, No. 18. Signed in the plate with the monogram,—*L.* Fair impression, few stains, and upper right corner repaired.
Height, 5¾; width, 4⅞ inches.

VAN LEYDEN, LUCAS

368. TRIUMPH OF MORDECAI. *Engraving.*
Bartsch, No. 22. Signed in the plate with the monogram,—*L.* Fair impression, slight fold through center.
Height, 8¼; length, 11⅜ inches.

ADRIAEN VAN OSTADE

Dutch painter and etcher. Born at Haarlem in 1610; died there in 1685. Studied with Frans Hals and was influenced by Rembrandt.
"Ostade treats the technique of etching in a curious painter-like manner. He avoids the distinct line and the definite contour, he expresses the modelling with masses of uneven little strokes and shows his figure, well lighted against a dark background."—KRISTELLER, in "*Küpferstich und Holzchnitt.*"

VAN OSTADE, ADRIAEN

369. THE HAND-ORGAN PLAYER. *Etching.*
Bartsch, No. 8. Early State with the light boundary line. Signed in the plate,—*A. V. Ostade, 1647.* VERY FINE IMPRESSION, with small margins, in perfect condition.
Height, 4⅜; width, 3¾ inches.
From the Henry Broadhurst and Baron Von Lanna Collections.

VAN OSTADE, ADRIAEN

370. LES HARANGEURS. *Etching.*
Bartsch, No. 19. Signed in the plate,—*A. V. Ostade fecit et excud.* VERY FINE IMPRESSION, on fine old paper, in perfect condition.
Height, 8⅝; width, 7¼ inches.
From the Broadhurst Collection.

VAN OSTADE, ADRIAEN

371. THE COBBLER. *Etching.*
Bartsch, No. 27. Third State of six. Signed in the plate,—*A. Ostade, 1671.* FINE IMPRESSION, slightly stained otherwise in perfect condition.
Height, 7½; width, 5¾ inches.
From the Buccleugh Collection.

VAN OSTADE, ADRIAEN

372. THE KNIFE GRINDER. *Etching.*
Bartsch, No. 36. First State before the drypoint under the left arm. Signed in the plate,—*A. Ostade.* VERY FINE IMPRESSION, on fine old paper, with small margins, in perfect condition.
Height, 3⅜; width, 2⅞ inches.

W. WALCOT

Contemporary English etcher.

WALCOT, W.

373. The Pool of London. *Drypoint.*
Signed in pencil,—*W. Walcot.* Fine Impression, in perfect condition.
Height, 5; width, 4⅞ inches.

HERMAN A. WEBSTER

Contemporary American etcher. Born in 1878. Pupil of Laurens, Paris,

WEBSTER, HERMAN A.

374. Toledo. *Etching.*
Signed in pencil,—*Herman A. Webster.* Very Fine Impression, on French paper, in perfect condition.
Height, 7½; width, 5¼ inches.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born in Lowell, Mass., in 1834, died in London in 1903. "All his work is alike—perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

375. Annie. *Etching.*
Kennedy, No. 10. Fourth State of five. Signed in the plate,—*Whistler.* Very Fine Impression, on India paper, in perfect condition. *One of the "Twelve Etchings from Nature."*
Height, 4⅝; width, 3⅛ inches.

WHISTLER, JAMES ABBOTT McNEILL

376. Street at Saverne. *Etching.*
Kennedy, No. 19. Fifth State of five. Signed in the plate,—*Whistler.* Very Fine Impression, on thin Japan paper, in perfect condition.
Height, 8⅛; width, 6⅛ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

377. Street at Saverne. *Etching.*
Kennedy, No. 19. Fifth State of five. Signed in the plate,—*Whistler.* Very Fine Impression, on India paper, in perfect condition.
Height, 8¼; width, 6¼ inches.

JAMES ABBOTT McNEILL WHISTLER

BECQUET

[No. 383]

Second Session, Thursday Evening, November 16th

WHISTLER, JAMES ABBOTT McNEILL

378. La Vieille aux Loques. *Etching.*
Kennedy, No. 21. Third State of three. Signed in the plate,—*Whistler.* Fine Impression, on French paper, in perfect condition. *One of the "Twelve Etchings from Nature."*
Height, 8⅛; width, 5¾ inches.

WHISTLER, JAMES ABBOTT McNEILL

379. The Rag Gatherers. *Etching.*
Kennedy, No. 23. Fifth State of five. Signed in the plate,—*Whistler.* Fine Impression, on French paper, in perfect condition.
Height, 6⅛; width, 3½ inches.

WHISTLER, JAMES ABBOTT McNEILL

380. Greenwich Park. *Etching.*
Kennedy, No. 35. Second State of two. Signed in the plate,—*Whistler.* Very Fine Impression, in brown ink, on French paper, in perfect condition.
Height, 5; length, 7⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

381. Billingsgate. *Etching.*
Kennedy, No. 47. Signed in the plate,—*Whistler, 1859.* Fine Impression, in perfect condition.
Height, 6; length, 9 inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

382. Bibi Valentin. *Etching.*
Kennedy, No. 50. Second State of two. Signed on the plate,—*Whistler. 1859.* Beautiful Impression, on India paper, in perfect condition.
Height, 6; length, 9 inches.

WHISTLER, JAMES ABBOTT McNEILL

383. Becquet. *Etching.*
Kennedy, No. 52. Fourth State of four. Fine Impression, on thin Japan paper, in perfect condition. One of the *Thames Set, a series of Sixteen Etchings.*
Height, 10; width, 7½ inches. Framed.

[See Illustration]

"Seymour Haden, who certainly could be trusted not to overpraise Whistler's work, said of this plate: *Rembrandt never did anything finer.*"
"Becquet began life as a sculptor, and then became a musician. . . . Whistler often saw him and liked him."—Joseph Pennell.

WHISTLER, JAMES ABBOTT McNEILL

384. Drouet. *Etching.*
Kennedy, No. 55. Signed in the plate,—*Whistler.* Fine Impression, on Japan paper, in perfect condition.
Height, 9; width 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

385. THE FORGE. *Drypoint.*
Kennedy, No. 68. Fourth State of four. Signed on the plate,—*Whistler.* VERY FINE IMPRESSION, in perfect condition. *One of the "Sixteen Etchings."*
Height, 7⅝; length, 12⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL

386. CHELSEA WHARF. *Etching.*
Kennedy, No. 89. Second State of two. Signed in the plate,—*Whistler.* FINE IMPRESSION, on French paper, in perfect condition.
Height, 3⅝; length, 7½ inches.

WHISTLER, JAMES ABBOTT McNEILL

387. THE DOORWAY. *Etching.*
Kennedy, No. 188. Seventh State of seven. VERY FINE IMPRESSION, in brown ink, on French paper, in perfect condition. Proof printed by F. Goulding, Dec. 4, 1903. *There were 26 proofs of this printing and the plate destroyed. One of Venice, a Series of Twelve Etchings.*
Height, 11½; width, 7⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

388. EARLY MORNING, BATTERSEA. *Lithotint.*
Way, No. 7. Signed on the stone with the *Butterfly.* FINE IMPRESSION, in perfect condition.
Height, 6½; length, 10¼ inches.

WHISTLER, JAMES ABBOTT McNEILL

389. GAIETY STAGE DOOR. *Lithograph.*
Way, No. 10. Signed in pencil with the *Butterfly.* FINE IMPRESSION, in perfect condition. *Published in "Notes,"* 1879.
Height, 4⅞; length, 7⅝ inches.

WHISTLER, JAMES ABBOTT McNEILL

390. VICTORIA CLUB. *Lithograph.*
Way, No. 11. Signed in pencil with the *Butterfly.* FINE IMPRESSION, in perfect condition. *Published in "Notes,"* 1879.
Height, 8; width, 5⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL

391. OLD BATTERSEA BRIDGE. *Lithograph.*
Way, No. 12. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, on India paper, in perfect condition.
Height, 5½; length, 13 inches.

Second Session, Thursday Evening, November 16th

WHISTLER, JAMES ABBOTT McNEILL

392. Reading. *Lithograph.*
Way, No. 13. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition. *Published in "Notes," 1879.*
Height, 6; width, 5 inches.

WHISTLER, JAMES ABBOTT McNEILL

393. Reading. *Lithograph.*
Way, No. 13. Signed in pencil with the *Butterfly.* Very Fine Impression, in perfect condition. *Published in "Notes," 1879.*
Height, 6; width, 5 inches.

WHISTLER, JAMES ABBOTT McNEILL

394. Churchyard. *Lithograph.*
Way, No. 17. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition,
Height, 8¼; width, 6¾ inches.

WHISTLER, JAMES ABBOTT McNEILL

395. Chelsea Shops. *Lithograph.*
Way, No. 20. Signed on the stone with the *Butterfly.* Good impression, in perfect condition.
Height, 3¾; length, 7⅝ inches.

WHISTLER, JAMES ABBOTT McNEILL

396. Drury Lane Rags. *Lithograph.*
Way, No. 21. Signed on the stone with the *Butterfly.* Good impression, in perfect condition.
Height, 5⅞; width, 6⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL

397. Gants de Suède. *Lithograph.*
Way, No. 26. Signed in pencil with the *Butterfly.* Fine Impression, in perfect condition.
Height, 8½; width, 4 inches.

WHISTLER, JAMES ABBOTT McNEILL

398. Market Place, Vitré. *Lithograph.*
Way, No. 40. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition. *With pencil dedication,—"F. Goulding, from R. Birnie Philip."*
Height, 7⅞; width, 6¼ inches.
From the Goulding Collection.

WHISTLER, JAMES ABBOTT McNEILL

399. Conversation Under the Statue, Luxembourg Gardens. *Lithograph.*
Way, No. 44. Signed on the stone with the *Butterfly.* Very Fine Impression, in perfect condition.
Height, 6¾; width, 6 inches.
From the T. R. Way Collection.

WHISTLER, JAMES ABBOTT McNEILL

400. NUDE MODEL RECLINING. *Lithograph.*
Way, No. 47. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 4½; length, 8⅜ inches.

WHISTLER, JAMES ABBOTT McNEILL

401. LITTLE DRAPED FIGURE LEANING. *Lithograph.*
Way, No. 51. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 7; width, 5¾ inches.

WHISTLER, JAMES ABBOTT McNEILL

402. THE LONG GALLERY, LOUVRE. *Lithograph.*
Way, No. 52. Signed in pencil,—*Whistler,* and with the Butterfly. VERY FINE EARLY IMPRESSION, in perfect condition.
Height, 8½; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

403. THE TERRACE, LUXEMBOURG. *Lithograph.*
Way, No. 55. Signed on the stone with the *Butterfly.* Good impression, in perfect condition.
Height, 3⅞; length, 8¼ inches.

WHISTLER, JAMES ABBOTT McNEILL

404. LATE PICQUET. *Lithograph.*
Way, No. 57. Signed on the stone with the *Butterfly.* Good impression, slightly stained.
Height, 7⅛; width, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

405. LA BLANCHISSEUSE DE LA PLACE DAUPHINE. *Lithograph.*
Way, No. 58. Signed on the stone with the *Butterfly.* FINE IMPRESSION, in perfect condition.
Height, 9; width, 6⅛ inches.

WHISTLER, JAMES ABBOTT McNEILL

406. THE DUET, NO. 2. *Lithograph.*
Way, No. 65. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 8½; width, 7⅛ inches.
From the Gerbeau Collection.

25 00/

WHISTLER, JAMES ABBOTT McNEILL

407. LA ROBE ROUGE. *Lithograph.*
Way, No. 68. Signed on the stone with the *Butterfly.* FINE IMPRESSION, in perfect condition.
Height, 7⅜; width, 6 inches.

50/

12

Second Session, Thursday Evening, November 16th

WHISTLER, JAMES ABBOTT McNEILL

408. La Robe Rouge. *Lithograph.*
Way, No. 68. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition.
Height, 7⅜; width, 6 inches.

10.

WHISTLER, JAMES ABBOTT McNEILL

409. The Forge. Passage du Dragon. *Lithograph.*
Way, No. 72. Signed in pencil with the *Butterfly.* Very Fine Impression, in perfect condition.
Height, 8⅝; width, 6⅛ inches.

60.

WHISTLER, JAMES ABBOTT McNEILL

410. The Priest's House, Rouen. *Lithograph.*
Way, No. 74. Signed on the stone with the *Butterfly.* Very Fine Impression, in perfect condition.
Height, 9¼; width, 6¼ inches.

95.

WHISTLER, JAMES ABBOTT McNEILL

411. The Doctor. *Lithograph.*
Way, No. 78. Fine Impression, in perfect condition.
Height, 7; width, 5 inches.

75.

WHISTLER, JAMES ABBOTT McNEILL

412. Father and Son. *Lithograph.*
Way, No. 87. Signed in pencil with the *Butterfly.* Very Fine Impression, on Japan paper, in perfect condition.
Height, 8⅛; width, 6 inches.

22.50

WHISTLER, JAMES ABBOTT McNEILL

413. Savoy Pigeons; The Smith's Yard. *Lithographs.*
Way, Nos. 88 and 118. Signed on the stones with the *Butterfly.* Good impressions, in perfect condition. Published in the "Studio."
Height, 7¼; width, 6¼ inches.
Together, 2 pieces.

25.

WHISTLER, JAMES ABBOTT McNEILL

414. The Strong Arm. *Lithograph.*
Way, No. 89. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition.
Height, 7¾; width, 6¼ inches.

5.

WHISTLER, JAMES ABBOTT McNEILL

415. The Brothers. *Lithograph.*
Way, No. 91. Signed on the stone with the *Butterfly.* Fine Impression, in perfect condition. *With pencil dedication,—"To F. Goulding, R. Birnie Philips."*
Height, 8; width, 5½ inches.
From the Goulding Collection.

12.50

WHISTLER, JAMES ABBOTT McNEILL

416. SUNDAY, LYME REGIS. *Lithograph.*
Way, No. 96. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 7¾; width, 4¼ inches.

17.50

WHISTLER, JAMES ABBOTT McNEILL

417. THE OLD SMITH'S STORY. *Lithograph.*
Way, No. 98. Signed in pencil with the *Butterfly.* VERY FINE EARLY IMPRESSION, in perfect condition.
Height, 7¾; width, 6 inches.

30.00

WHISTLER, JAMES ABBOTT McNEILL

418. THE OLD SMITH'S STORY. *Lithograph.*
Way, No. 98. Signed on the stone with the *Butterfly.* FINE IMPRESSION, lower right margin slightly stained.
Height, 7¾; width, 6 inches.

10.

WHISTLER, JAMES ABBOTT McNEILL

419. THE LONG GALLERY, LOUVRE; LITTLE EVELYN. *Lithographs.*
Way, Nos. 110 and 52. Signed on the stones with the *Butterfly.* Good impressions, in perfect condition. Published in the "Art Journal" and "Studio."
Height, 8½; width, 6 inches.
Together, 2 pieces.

WHISTLER, JAMES ABBOTT McNEILL

420. COUNT ROBERT DE MONTESQUIOU. *Lithograph.*
Way, No. 137. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, in perfect condition.
Height, 9⅛; width, 4⅛ inches.
From the T. R. Way Collection.

30.

WHISTLER, JAMES ABBOTT McNEILL

421. UNFINISHED SKETCH OF LADY HADEN. *Lithograph.*
Way, No. 143. Signed on the stone with the *Butterfly.* FINE IMPRESSION, mounted down solid on a cardboard.
Height, 11⅞; width, 7¾ inches.

7.50

WHISTLER, JAMES ABBOTT McNEILL

422. AFTERNOON TEA. *Lithograph.*
Way, No. 147. Signed on the stone with the *Butterfly.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
Height, 7½; width, 5½ inches.

WHISTLER, JAMES ABBOTT McNEILL

423. THE SHOEMAKER. *Lithograph.*
Way, No. 151. Signed on the stone with the *Butterfly.* Good impression, in perfect condition.
Height, 6¼; length, 8¾ inches.

22.

EDGAR WILSON

Contemporary English etcher.

WILSON, EDGAR

424. Ramsgate; Waterloo Bridge from Old Hungerford Bridge; George Court, Adelphi. *Etchings.*
Signed Artist's Proofs. Fine Impressions, in perfect condition.
Editions limited to 30 proofs each.
Height, 7¾; width, 6 inches, and smaller.
Together, 3 pieces.

20.00

WILSON, EDGAR

425. White Horse Inn; Backwater; Under Lambeth Bridge. *Etchings.*
Signed Artist's Proofs. Fine Impressions, in perfect condition. *Editions limited to 30 proofs each.*
Height, 6⅛; width, 3½ inches, and smaller.
Together, 3 pieces.

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Dalecarlia in 1860. "But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—Henri Marcel.

ZORN, ANDERS

426. Les Cousins. *Etching.*
Asplund, No. 7. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 17; width, 10½ inches.

120.

ZORN, ANDERS

427. Renan. *Etching.*
Asplund, No. 73. Fifth State of five. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9⅛; length, 13⅛ inches.

[See Illustration]

610. *

ZORN, ANDERS

428. August Saint Gaudens I. *Etching.*
Asplund, No. 113. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7⅞; width, 5½ inches.

80. *

ANDERS ZORN

Ernest Renan

[No. 427]

Second Session, Thursday Evening, November 16th

ZORN, ANDERS

429. Grover Cleveland (Second Plate). *Etching.*
Asplund, No. 144. Fourth State of four. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 8¾; width, 6⅞ inches.

115.00

ZORN, ANDERS

430. Self Portrait with Model. *Etching.*
Asplund, No. 149. Sixth State of six. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition. *Very Rare, only thirty proofs printed.*
Height, 9⅝; width, 6⅝ inches.

290.

ZORN, ANDERS

431. A Swedish Madonna. *Etching.*
Asplund, No. 151. Fourth State of four. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 9¾; width, 7¾ inches.

375.00

ZORN, ANDERS

432. Young Girl from Mora. *Etching.*
Asplund, No. 170. Third State of four. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

170.00

ZORN, ANDERS

433. Betty Nansen. *Etching.* 3rd State
Asplund, No. 190. ~~Fourth State of four~~. Signed in pencil,—*Zorn.* Very Fine Impression, on French paper, in perfect condition.
Height, 9⅞; width, 7 inches.

120.

ZORN, ANDERS

434. Kesti, A Mora Girl. *Etching.*
Asplund, No. 196. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 6¼; width, 4¾ inches.

80.

ZORN, ANDERS

435. Danse à Gopsmor. *Etching.*
Asplund, No. 197. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 11¾; width, 7¾ inches.

110.

ZORN, ANDERS

436. Sandhamn. *Etching.*
Asplund, No. 202. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on French paper, in perfect condition.
Height, 7¾; width, 5⅞ inches.

115.

ANDERS ZORN

DAGMAR

[No. 443]

ZORN, ANDERS

437. Edo. *Etching.*
Asplund, No. 214. Third State of three. Signed in pencil,—*Zorn.* Beautiful Impression, on Dutch paper, in perfect condition.
Height, 7; width, 4¾ inches.

ZORN, ANDERS

438. Prince Paul Troubetzkoy. *Etching.*
Asplund, No. 218. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 11½; width, 7½ inches.

ZORN, ANDERS

439. Oxenstierna. *Etching.*
Asplund, No. 220. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on French paper, in perfect condition.
Height, 9⅝; width, 6⅞ inches.

ZORN, ANDERS

440. The New Maid. *Etching.*
Asplund, No. 227. Sixth State of six. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 11¾; width, 7¾ inches.

ZORN, ANDERS

441. The Precipice. *Etching.*
Asplund, No. 228. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9½; width, 6¼ inches.

ZORN, ANDERS

442. Mona. *Etching.*
Asplund, No. 242. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9¾; width, 6⅞ inches.

ZORN, ANDERS

443. Dagmar. *Etching.*
Asplund, No. 250. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

[See Illustration]

ANDERS ZORN

VALKULLA

[No. 444]

Second Session, Thursday Evening, November 16th

ZORN, ANDERS

444. Valkulla. *Etching.*
Asplund, No. 251. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 11¾; width, 7⅝ inches.

[See Illustration]

ZORN, ANDERS

445. A Letter. *Etching.*
Asplund, No. 254. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, in brown ink, on Dutch paper, in perfect condition.
Height, 6¼; width, 4½ inches.

ZORN, ANDERS

446. Seaward Skerries. *Etching.*
Asplund, No. 256. Only State. Signed in pencil,—*Zorn.* Beautiful Impression, on Dutch paper, in perfect condition.
Height, 7; length, 9¾ inches.

ZORN, ANDERS

447. Shallow. *Etching.*
Asplund, No. 259. Fourth State of four. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 11⅝; width, 7¾ inches.

ZORN, ANDERS

448. Elin. *Etching.*
Asplund, No. 260. Fifth State of five. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 7¾; length, 11⅝ inches.

ZORN, ANDERS

449. Early. *Etching.*
Asplund, No. 262. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

450. Frida. *Etching.*
Asplund, No. 263. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7¾; width, 5¾ inches.

451. Crown-Princess Margaret of Sweden. *Etching.*
Asplund, No. 264. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 9⅞; width, 7 inches.

ZORN, ANDERS

452. GULLI, I. *Etching.*
Asplund, No. 265. Second State of two. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 5⅛; width, 3½ inches.

ZORN, ANDERS

453. DALARO. *Etching.*
Asplund, No. 268. Third State of three. Signed in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 6⅛; width, 4⅝ inches.

ZORN, ANDERS

454. SWAN. *Etching.*
Asplund, No. 269. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7¾ inches.

ZORN, ANDERS

455. SELF-PORTRAIT IN FUR COAT. *Etching.*
Asplund, No. 270. Third State of three. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7; width, 4¾ inches.

ZORN, ANDERS

456. BUST. *Etching,*
Asplund, No. 272. Third State of three. Signed in pencil,—*Zorn.* BEAUTIFUL IMPRESSION, on Dutch paper, in perfect condition.
Height, 9¾; width, 7 inches.

ZORN, ANDERS

457. MY MODELS. *Etching.*
Asplund, No. 273. Second State of two. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7¾; width, 5⅞ inches.

ZORN, ANDERS

458. THE TWO. *Etching.*
Asplund, No. 274. Second State of two. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7⅞; width, 5⅞ inches.

ZORN, ANDERS

459. GOPSMOR COTTAGE. *Etching.*
Asplund, No. 275. Third State of three. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 11¼; width, 7¾ inches.

Second Session, Thursday Evening, November 16th

ZORN, ANDERS

460. Alader. *Etching.*
Asplund, No. 277. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7⅛; width, 4⅝ inches.

ZORN, ANDERS

461. Sappo. *Etching.*
Asplund, No. 278. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 8; width, 7⅛ inches.

ZORN, ANDERS

462. The Cabin. *Etching.*
Asplund, No. 279. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 11⅝; width, 7⅞ inches.

ZORN, ANDERS

463. Cabin. *Etching.*
Asplund, No. 279. Third State of three. Signed in pencil,—*Zorn.* Beautiful Impression, on Dutch paper, in perfect condition.
Height, 11⅝; width, 7¾ inches.

ZORN, ANDERS

464. Gulli, No. 2. *Etching.*
Asplund, No. 280. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7⅞; width, 5⅞ inches.

ZORN, ANDERS

465. Vicke. *Etching.*
Asplund, No. 281. Third State of four. Signed in pencil,—*Zorn.* Beautiful Impression, on Dutch paper, in perfect condition.
Height, 7¾; length, 11⅝ inches.

ZORN, ANDERS

466. Dalecarlian Peasant. *Etching.*
Asplund, No. 283. Only State. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
Height, 6¼; width, 4⅝ inches.

ZORN, ANDERS

467. Dal River. *Etching.*
Asplund, No. 284. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
Height, 7; width, 4½ inches.

ZORN, ANDERS

468. PILOT. *Etching.*
Asplund, No. 285. Only State. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 6⅞; width, 4⅝ inches.

ZORN, ANDERS

469. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 7½; length, 11½ inches.

ZORN, ANDERS

470. AGAINST THE CURRENT. *Etching.*
Asplund, No. 288. Second State of two. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
Height, 4½; length, 6½ inches.

MISCELLANEOUS

BUHOT (FÉLIX—French etcher, 1847-1898) AND OTHERS

471. LE HIBOU. *Etching and Aquatint.* Proof signed and stamped.
VAN DYCK. Erasmus Rotterdamus. *Etching.*
DÜRER, ALBERT. The Great Fortune. *Engraving.*
Together, 3 pieces, various sizes, about 12 by 18 inches, and smaller. Framed.

GOLTZIUS (HENDRIK—German, 1558-1616) AND OTHERS

472. STANDARD BEARER. Fine impression, from the Theobald Collection.
DE BRY. Procession of Lansgenets. Good impression, from the Gellatley Collection.
RAIMONDI. Portrait of Raphael. *Engravings.*
Together, 3 pieces, various sizes, about 6 by 10½ inches, and smaller.

HEINTZELMAN (ARTHUR—Contemporary American etcher) AND OTHERS

473. HEAD, with Black Drape. Also,—
HAKELL. The Fire.
EBY. The Aeroplane. *Etchings.*
Signed Artist's Proofs.
Together, 3 pieces, various sizes, about 4 by 5 inches.

MEISSONIER (JEAN LOUIS—French Painter, 1815-1891) AND OTHERS

474. THE COMBAT. *Etching*, by Bracquemond after Meissonier. Proof signed by both painter and etcher; also three colored reproductions, representing Garden Scenes, after Flameng and Peraux.
Together, 4 pieces, various sizes, about 17 by 22 inches. Framed.

Second Session, Thursday Evening, November 16th

MORGHEN (RAPHAEL—Italian engraver, 1758-1833) AND OTHERS

475. Aurora, early proof, in good condition.
Müller. Sistine Madonna, early state, in good condition. *Engravings.*
Together, 2 pieces, size about 20 by 35 inches. Framed.

SMITH (JOHN—English engraver, 1654-1719) AND OTHERS

476. Charles Viscount Townshend. *Mezzotint.* Proof, before title, after Kneller;
Mandel. Titian's Portrait of Himself. *Engraving;*
Morghen. Leonardo da Vinci. *Engraving.*
Tissot. The First Pair of Breeches. *Etching,* signed;
Gaillard, Portrait of *Engraving,* signed;
Bonheur. Four Animal Subjects. Lithographs, after Bonheur's paintings. Signed.
Together, 9 pieces, various sizes, about 10 by 12 inches and smaller.

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Auctioneer

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246.	Dawn.	$400.00		575.-
249.	Ely Cathedral, Night.	225.00		270.-
259.	Isle of Ely.	150.00	145.-	
269.	Moray Firth.	300.00	220.-	
276.	Ovation to the Matador.	275.00	250.-	
284.	Strange Signals.	200.00	210.-	
305.	The Story Teller.	165.00		190.-
309.	The Torpedoed Sussex.	225.00	270.-	
	Anders Zorn.			
443.	Dagmar.	600.00	625.-	
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